This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

WRITTEN AND SPOKEN ENGLISH

CLIFFTON CHEN

BOOK ONE

Digitized by Google

Educ T 769.18.290

Harvard College Library
THE GIFT OF
GINN AND COMPANY

Digitized by Google

76

Digitized by Google

3 2044 102 772 134

Digitized by Google

WRITTEN AND SPOKEN ENGLISH

BOOK ONE

A COURSE IN COMPOSITION AND RHETORIC

BY

ERLE E. CLIPPINGER, A.M.
ASSISTANT PROFESSOR OF ENGLISH
INDIANA STATE NORMAL SCHOOL

SILVER, BURDETT AND COMPANY
BOSTON NEW YORK CHICAGO

Digitized by Google

Ed: T 769.18.290

HARVARD COLLEGE LIBRARY
GIFT OF
GINN & COMPANY
MARCH 17, 1927

COPYRIGHT, 1917, 1918,
BY SILVER, BURDETT AND COMPANY.

Digitized by Google

PREFACE

WRITTEN AND SPOKEN ENGLISH is a manual of composition and rhetoric for high schools and other secondary schools. Besides this two-book edition, it is also published in a one-book edition.

English is here treated primarily as the art and science of organizing thought and communicating it to others effectively, and secondarily as the art of reading with intelligent analysis and appreciation. The examples of discourse presented for analysis are those of the living Present rather than those of the classical Past. The assignments for oral and written composition work have been tested repeatedly with normal school and high school classes and have been selected because they inspire the pupil to organize and express his own thought. The book, however, does more than inspire the pupil: it gives him definite directions for each task in composition work; it supplements the directions with timely discussions of grammatical and rhetorical theory; and it provides a system of theme marking by which the pupil corrects his own errors after he has studied the principles that he has violated. (See pages 285–291.) Thus the book teaches the art and science of English by correlating grammatical and rhetorical theory with composition work.

Each of the first four chapters furnishes abundant and appropriate composition work for half a year. Chapters

Digitized by Google

5, 6, 7, and 8 furnish discussions and exercises in sentence structure, punctuation, and diction to supplement the work in composition. Perhaps no teacher will wish to correlate theory and exercise work with composition work exactly as the book suggests, yet the reference assignments in the first four chapters will doubtless help the teacher by suggesting timely assignments for theory work.

Part II is a carefully organized summary of illustrated rules in punctuation, capitalization, sentence structure, and diction, intended for daily reference. A *Key* to these rules is given on pages 288–291 to aid the teacher in marking themes, and the method is illustrated on page 287. The teacher will place a rule number on the pupil's theme opposite an error. The pupil will study the rule and then correct his theme, thus learning the principle in the most practical way.

Learn to do by doing well is the message this book has for the pupil. The author is convinced that careless theme writing does the pupil more harm than good, and that the habitual use of improper diction or incorrect sentence construction in classroom exercises often fixes bad habits so thoroughly in the mind of the pupil that they remain with him through life. Throughout the book, therefore, he correlates composition work with grammatical and rhetorical theory, and at all times he insists that the pupil write the themes carefully and neatly and then correct the errors after the teacher has indicated where they are.

Digitized by Google

CONTENTS

PART I

CHAPTER I

Discourse Primarily Descriptive

Page numbers follow titles

Uses for language, 3. How to use verbs, 4, 5. The first talks, 7. Assignments for oral and written compositions (descriptive narrative), 8, 12, 14, 16, 21. The first themes, 11. Exercises in pronunciation, 17. Paragraphing, 18. Description, 23. Assignments for oral and written compositions (descriptive), 27, 30, 32, 34, 37. Use of comparisons, 28. Exercises in diction, 33. Reading assignment, 40. How to write an examination paper, 40.

CHAPTER II

Letters and Narration

Social letters, 42. The superscription, 43. Formal invitation, 45. Informal note, 47. Letter of congratulation, 48. The letter of friendship, 50, 53. The nature of narration, 53. Assignments for oral and written compositions (narrative, 57, 60, 62, 64, 69, 71, 73, 74. Assignment: the use of words, 59. Assignment in paragraphing, 63. Emphasis in narration, 67. Reading assignment, 77.

CHAPTER III

Discourse Primarily Expository

What exposition is, 78. Assignment in the use of synonyms, 80. Logical definition, 81. Various ways of defining, 83. Assignments for oral and written compositions (expository), 85, 94, 96,

Digitized by Google

102, 105, 106, 108. Assignment in definition, 86. Division in exposition, 87. Assignment in analysis, 91. Expository letter, 99. Reading assignment, 112.

CHAPTER IV

Business Letters and Argumentation

Business letters, 113. Use of titles, 117. Assignment: letter parts, 119. Clearness and courtesy in letters, 120. Assignments for writing business letters, 121, 122, 124, 129. Assignment for "current events" talk, 126. Tact in letters, 127. Letter to an organization, 130. Argumentation, 132. Assignments for oral and written compositions (argumentative), 136, 140, 141, 150. Selecting the evidence, 137. Propositions for debate, 143. Assignment in proposition construction, 145. Oral debate assignment, 147. Argumentative letter assignment, 149.

CHAPTER V

Sentence Structure

The simple sentence, 151. The compound sentence, 152. The complex sentence, 155. The incomplete sentence, 157. Use of the complex sentence, 159. The rambling sentence, 160. Monotonous use of the simple sentence, 162. The phrase, 163. Participles and participial phrases, 166. Incorrect use of phrases, 167. Use of phrases in sentence revision, 169. Modifiers, 171. Arrangement of modifiers, 172. Redundant and indefinite modifiers, 173.

CHAPTER VI

Punctuation and Capitalization

The compound sentence, 176. The "comma blunder," 177. A series of terms, 178. Introductory and parenthetical expressions, 180. Initial participial phrase or dependent clause, 181. Adjective phrase and clause, 182. Adverbial clauses not initial, 184.

Digitized by Google

Special use to preserve meaning, 185. Punctuation of direct discourse, 186. How to use the apostrophe, 188. Capitalization, 190.

CHAPTER VII

The Use of Sentence Parts

A definite subject, 192. A logical predicate, 194. The verb: number, 195. The verb: tense, 197. Principal parts of verbs, 199. Tense forms of misused verbs, 201, 202. Pronouns, 204. Classification and use of pronouns, 207. How to use pronouns, 208. Case form of pronouns, 210, 211. Adjectives and adverbs, 212. Use of adjectives and adverbs, 215. Use of adjectives, 216.

CHAPTER VIII

The Use of Words

The dictionary, 218. Compound words, 221. How to spell, 224. Rules for spelling (with exercises), 225, 226, 227, 228. Spelling through pronunciation, 229. General exercises in spelling, 229. *Shall* and *will*, 230. Misused words and expressions, 233. Words to be distinguished, 234. Use of synonyms, 236, 237.

PART II

Rules in Grammar and Diction

(*See page 288 for Key to these rules*)

Capitalization (rules 1–6), 243. Punctuation (rules 7–27), 247. The sentence (rules 28–43), 260. Compound parts of sentences (rules 44–46), 266. The phrase (rules 47–49), 267. Modifiers (rules 50–57), 268. Parts of speech (rules 58–88), 270. Diction (rules 89–95), 279. List of abbreviations, 282. Directions for writing and correcting themes, 283. Theme marking by the teacher, 284. Theme correcting by the student, 285. A theme with the teacher's marks, 287. Key to rules in Part II, 288.

Digitized by Google

Digitized by Google

PART I

SIMPLE COMPOSITION, GRAMMAR, AND DICTION

Digitized by Google

Digitized by Google

CHAPTER I

DISCOURSE PRIMARILY DESCRIPTIVE

1. USES FOR LANGUAGE

To Convey Thought. What do you think would happen if all spoken and written language were taken from people, even for a day? You cannot imagine half the trouble that would result if people were to lose the use of language, but you can realize that language is very important as a means of conveying thought from one person to another. By means of language one person makes another understand his thought in the daily pursuit of business and pleasure; by means of it the thoughts of Shakespeare are conveyed to us; and by the same means the thoughts that great men and women are thinking to-day will be conveyed to future generations.

To Develop the Mind. Man is the only animal that has learned to use articulate and written language as a means of expressing thought. His use of language has enabled him to develop his mind rapidly, for the relation between language and thought is very close. In learning to speak and to write readily we train our minds to think readily, and in learning to write and to speak accurately we learn to think accurately.

Throughout our composition course we should be conscious of the importance of **language as a means of develop-**

Digitized by Google

ing the power to think. Whenever we prepare a talk or a theme, we should try to think more clearly than ever before.

How to Learn to Use Language. All who have thought seriously about the use of language wish to be able to speak and to write as effectively as possible, for they realize that the use of language distinguishes well-educated and efficient men and women from those who are poorly educated and inefficient. In order to improve your use of language you should **think about the language you use and compare your language with that used by educated writers and speakers.** When you write a letter or a theme, ask yourself, *Have I said exactly what I intended to say, and have I said it in the best way?* Learn the errors that you habitually make in the use of language; become thoroughly ashamed of them; and overcome the bad habits by correcting your language immediately whenever you see that you have used an incorrect expression.

2. THE SIMPLE SENTENCE

Prepare for recitation the discussion and the exercises in sec. 1, p. 151, of Chapter 5.

3. HOW TO USE VERBS

Most nouns and pronouns show by their form whether one object or more than one is denoted. The words *I* and *boy* are of the singular number, because each denotes only one object. The words *we* and *boys* are of the plural number, because each denotes more than one object.

Usually the verb in a sentence or clause shows by its form whether the subject is singular or plural. The verbs *am* and *plays* are of the singular number, and the verbs *are* and *play* are of the plural number.

Digitized by Google

The verb in a sentence or clause should agree in number with the subject. (Rule 59.[1])

Two exceptions to this rule should be observed. *First.* The pronoun *you* always requires the plural form of the verb. *Second.* The pronoun *I* requires the plural form of all verbs except the verbs *am* and *was*.

Exercises:

Examine the following sentences carefully and be prepared to explain why the singular or the plural form of the verb is used in each case:

1. It *doesn't* make any difference.
2. I *don't* feel well to-day.
3. He *doesn't* care.
4. You *don't* need to worry.
5. This book *doesn't* belong to me.
6. There *were* several people in the room.
7. You *were* elected captain.
8. All of the pupils *were* present.
9. None of the pupils *was* absent.
10. Each of the men who *were* on the stage *was* asked to speak.

4. HOW TO USE VERBS (*Continued*)

When you are in doubt which form of a verb should be used, look for the principal word in the subject, which is sometimes called **the simple subject**. The following sentence is correct: *A barrel of apples* **was** *in the cellar*.

The following expressions are of the singular number: *each*, *either*, *neither*, *one*, *any one*, *each one*, *every one*, *some one*, *anybody*, *everybody*, *nobody*, *somebody*, and *a person*. (See rule 60.)

[1] The numbers of rules refer to rules in Part II.

Digitized by Google

Exercises:

Select the correct form of the verb in each of the following sentences and tell why that form should be used:

1. The words *A young lady* (*is* or *are*) the subject.
2. The group of words *found my purse* (*is* or *are*) the predicate.
3. The subject (*is* or *are*) the words *A young lady.*
4. Not one of the pupils (*was* or *were*) ready to go.
5. Neither of the applicants (*was* or *were*) engaged.
6. (*Was* or *were*) you frightened?
7. What he says (*doesn't* or *don't*)interest me.
8. There (*was* or *were*) many old books in our attic.
9. There (*was* or *were*) much confusion when we played auction.
10. Every one who visited our circus (*was* or *were*) surprised.
11. (*Doesn't* or *don't*) caterpillars frighten you?
12. (*Doesn't* or *don't*) everybody like dogs?
13. Each of the dolls (*was* or *were*) put to bed.
14. Either of the baskets (*is* or *are*) large enough.
15. A large collection of old coins (*was* or *were*) displayed in the store.
16. The causes of the accident (*remains* or *remain*) unknown.
17. Both of the boys (*intends* or *intend*) to remain.
18. The sailor's supply of stories and songs (*seems* or *seem*) unlimited.
19. Each of the pupils who (*is* or *are*) in my class (*intends* or *intend*) to take the examination.

5. THE COMPOUND SENTENCE

Prepare for recitation the discussion and the exercises in sec. 2, p. 153, of Chapter 5.

Digitized by Google

6. THE FIRST TALKS

The Structure. When you are asked to prepare a short talk for the composition class, you will do best not to write an address and memorize it, for a talk so prepared is likely to seem formal and unnatural. Remember that you are not asked to give a declamation; you are asked *to talk* to the class. You should have the details of your talk clearly in mind, however, so that you can begin at the beginning and go straight forward to the end without embarrassing hesitation. The talk should be so constructed that the first part will show what you are going to discuss; then it will not be necessary for you to announce the title. As these talks are to be a drill in the use of good language, they should not contain slang or colloquial expressions that well-educated people would avoid.

The Delivery. The delivery of a talk, like the clothing we wear, is best when it is of such a nature as not to attract attention. The attention of the class, or of any audience, should be given to what is being said. Try to avoid awkward positions, unnatural gestures, poor articulation, and unnatural voice, for they are likely to draw the attention of the class from what is being said. Perhaps the best general rule that can be given to enable speakers to acquire an effective delivery is: **Try to enjoy your speaking experience.** If you really enjoy talking to the class, or to any other audience, your voice and movements will probably be so natural as to put your auditors at ease and enable them to give their attention to what you are saying.

Some Suggestions. By observing how your classmates deliver their talks and by noting how effective your own talks are, you will soon learn the things that are essential

Digitized by Google

to the effective delivery of a talk. The following suggestions may help you in learning what these things are:

First. Try to enjoy speaking, that you may put your hearers at their ease by the naturalness of your delivery.

Second. Look at the class at least part of the time. Do not direct your gaze at the floor or out of the window.

Third. Stand firmly on both feet and do not twist about. The feet should be at an angle that may vary from forty-five to sixty degrees; that is, a little less than a right angle. The heels may be almost together, or one foot may be in advance, two, three, or four inches from the instep of the other. Lean slightly forward, and if one foot is in advance of the other, do not bend the knee.

Fourth. Speak loud enough to be heard, and articulate your words distinctly. If you have learned to say "don chew" instead of "don't you," or "goin tu" instead of "going to," or "gimme" instead of "give me," break yourself of the habit. Remember that the ability to use articulate language is one of the things that distinguish human beings from monkeys.

Criticisms. Give close attention to the talks given by your classmates and be prepared to criticize them when the teacher asks you to do so. In what respects were the talks good and well delivered? How might the talks have been made better? In what respects was one of the talks especially good? How might one of the talks have been made better?

7. SHORT TALK ASSIGNMENT

Tell the class how you or you and others used to do something.

Digitized by Google

Example:

INDOOR COASTING[1]

One game we played only when the family were all out. We felt it would not be approved, and we always played it with a feeling of wickedness that was half its excitement. This was indoor coasting. We did it sitting on brooms or a tin tea-tray, down the front staircase in Harry's house — his stairs were steeper than ours. The broom was the safe and conservative method, as the handle went in front and broke the fall at the bottom; also it went more slowly; but my soul was satisfied only by the perils and joys of the tea-tray. I would start at the top, collecting my small self and superfluous skirts as near the center of the tray as possible, holding fast to the carpet until I was ready. Then I would give a push with both hands, and down through bumping, clattering space I would go with such impetus that I would stop, when shot off the tray at the bottom step, only by bumping into the front door at the opposite end of the hall. Mamma could never understand how children got so many black and blue spots.

If you study the example, you should see that it tells about only one kind of amusement. It has **unity** or **oneness** of purpose. When you prepare your talk, keep the law of unity in mind. **Let your talk have one definite purpose and only one.** If your purpose is to tell how you used to play doctor, do not tell about any other amusement and do not tell what happened one day while you were playing doctor. Train your mind to think clearly about just one thing at a time.

Your talk should be a descriptive account of some work or play that you used frequently to take part in. It

[1] Adapted from "Una Mary" by Una Hunt. Copyright, 1914, by Charles Scribner's Sons.

Digitized by Google

should not relate what you did at a particular time. Such adverbs as *usually*, *often*, *frequently*, *sometimes*, and *always* and the verb *would* may be used to show that the talk is not an account of a particular incident. You might say, for example, "Usually I would be the teacher."

Choose for a subject some simple amusement or employment of your childhood or school days. Try to recall vividly how you used to feel and act and how everything used to appear. Then choose descriptive expressions that will make the scene vivid to others. If you merely enumerate facts, your talk will not be interesting. Observe how the nature of children is suggested in the example by the expressions "we always played it with a feeling of wickedness" and "his stairs were steeper than ours."

Suggested subjects: How we used to play circus parade, cars, hospital, doctor, church, lady, store-keeper, or war; How I used to help to wind the yarn, to make the garden, to dust the room, or to set the table; How we used to play in the leaves, to build houses, to sail boats, or to play in the attic; How I used to dress the cat, to drive the goat, or to train the dog; How I used to manage a refreshment stand; How I used to play bear with grandfather.

8. PUNCTUATION OF THE COMPOUND SENTENCE

Prepare for recitation the discussion and the exercises in sec. 1, page 176, of Chapter 6 and the rules to which this section refers.

9. PUNCTUATION: THE COMMA BLUNDER

Prepare for recitation the discussion and the exercises in sec. 2, p. 177, of Chapter 6 and the rule to which this section refers.

Digitized by Google

10. THE FIRST THEMES

Paragraphing. Each of the first short themes should be about one page in length. It should be written in one paragraph if the thought moves on steadily from the beginning to the end, but a change in the movement of the thought should be indicated by paragraph indentation.

The Form. Your business now is to learn to write well. Form the excellent habit of being careful, for you cannot be successful in any kind of work without that habit. Write neatly; keep a straight margin; place a round dot one space directly above each small letter *i*, and make each period a round dot. You should not expect your teacher to accept your theme unless you have done your best to make it good.

You may be able to make your writing neater by observing the space between words on a printed page. When there is no mark of punctuation, printers leave one letter space between words. After a comma they leave a space; after a semicolon or a colon they leave two spaces; and after a period they leave three spaces. You should not crowd the words closely together, and after a period you should leave a space of about a third of an inch.

Contractions such as *didn't*, *don't*, and *couldn't* should not be used in written discourse, except in direct quotations, but they may be used in informal talks. Of course poetic words and conventional expressions should be avoided in prose. Do not use such poetic words as *o'er*, *oft*, *morn*, *maiden*, *lass*, *damsel*, *vale*, and *dell*; and avoid worn, conventional expressions such as *a youth of seventeen summers*, *silence reigned supreme*, *made a beautiful picture*, *little tots*, and *the fair sex*.

Digitized by Google

The Title. The title should be an appropriate name for the theme. Sentences do not make good titles. One, two, three, or four words that will arouse curiosity and interest will make the best title. Remember that a good title often helps much in selling a book or a story.

11. SHORT THEME ASSIGNMENT

Write an account of how you or you and others used to do something.

Example:

SWINGING IN THE ORCHARD[1]

When I was a child Brother Jim put up a swing for me in the largest apple tree in the orchard. It was my favorite retreat, and for hours at a time I would swing gently to and fro in the shade under the gnarled old branches. Then how my thoughts would wander! In the spring, when the pretty blossoms showered their snow-white petals down upon me, I used to dream of the fairies who made their homes in the delicate flowers. How charming and dainty they were! Their gauzy wings would gleam with all the colors of the rainbow, and sometimes I thought I could hear the faint tinkle of their happy laughter. Directly above me was a pretty spray of beautiful blossoms that I used to picture as the sacred abode of Queen Titania herself.

On some days, however, my fairies would not appear. Then, dashing back and forth in rapid movements, my swing would become a fiery steed and would bear me rapidly into the noise and din of imaginary battles. Quite often it would be a ship far out on the ocean, bound for distant shores. According to my moods, it would become anything, and the adventures it carried me through were brilliant and varied. So, whether I swung idly to and fro communing with the fairies of the old apple tree or with vigorous movements swept into amazing adventures, the old swing was a source of much pleasure to me,

[1] A student's theme.

Digitized by Google

and it was there that I spent some of the happiest of my childhood hours.

Before writing the theme study carefully the directions given on page 283.

Since the subject matter of your theme is to be similar to that of the first talk, you will do well to read again the discussion following the example in sec. 7, p. 9.

The example has greater literary worth than many descriptive sketches in novels, but it was written by a girl of high school age. It is good because it seems to give a true insight into the play life of children.

If you read the example carefully, you can see why it is divided into two paragraphs. When the girl swung gently to and fro, she saw the flowers and beautiful colors, and dreamed of the fairies. The account of this forms the first paragraph unit. When she dashed back and forth in rapid movements, the nature of the day-dreams changed, and this change is indicated by paragraph indentation.

Suggested subjects: How we used to catch lightning bugs; How I used to imagine things at night; How we used to camp in the back yard, or play circus in the barn, or play in the sand pile; How I used to make picture albums, or write poetry, or blow soap bubbles; How we used to play jail, or old witch, or touch ball, or three deep, or blind man's buff.

12. THE COMPLEX SENTENCE

Prepare for recitation the discussion and the exercises in sec. 3, p. 155, of Chapter 5.

13. THE INCOMPLETE SENTENCE

Prepare for recitation the discussion and the exercises in sec. 4, p. 157, of Chapter 5.

Digitized by Google

14. SHORT THEME ASSIGNMENT

Write an account of how night or day once came.

Example:

SUNSET ON GREAT SALT LAKE[1]

On another night, there was a sunset of wondrous color. The sun, a gold ball, slid into the lake, leaving a sky of peaceful blue in which rested long, golden bars. Then the gold caught fire, and the heavens were aflame with color and light. Above, on the beach, a horn blew out in joyous exultant blasts. Gradually the rainbow colors faded, and the flaming cloud-streamers melted away. At last there was left a sky of clear mauve, and out of its warm light the great evening star shone radiant above the lake. Other stars came out dimly overhead. The dark, strong outline of the mountain slope cut the sky in a line of singular purity; crickets chirped; the peace of evening was upon the earth. A hush fell over all, and in the twilight calm the beautiful old hymn, "Nearer, my God, to Thee," came softly from the horn on the hillside.

The purpose of your first theme was to tell how you used to do something. The purpose of this theme is to tell how evening did something, — how it gradually changed the scenes of day to those of night. The first theme, however, was more like a story than this should be, because it directed the attention more to what was done. The first theme presented descriptive details, but **the chief purpose of this theme should be to present descriptive details.**

Most of the descriptive details in the example appeal to the sense of sight by suggesting color, shape, and position, but you can find in it some details that appeal to the

[1] From "My Summer in a Mormon Village," by Florence A. Merriam. Copyright, Houghton Mifflin Company.

Digitized by Google

sense of hearing. Although your theme will probably appeal primarily to the sense of sight, it may contain descriptive details of sound, odor, taste, and feeling.

Your theme should be one well-unified paragraph that will make the reader perceive vividly how night gradually came on. It should not seem to be a series of descriptions of successive periods of time. Such words as *slowly*, *gradually*, *soon*, and *then* may be used to make the description move on steadily.

Suggested subjects: The coming of a peaceful summer night in the country, with brilliant sky, country sounds, lengthening shadows, fireflies, and stars; The coming of a blustering winter night in the city, with somber sky, chilling wind, noisy vehicles and hurrying pedestrians, flashing street lights, mist and gloom, and, finally, deserted streets; The coming of a clear autumn night at the shore, with gorgeous sky, golden sun, brilliant reflections from the sea, darkening waters, lighthouse lights, and the stars.

The coming of a clear autumn day on the prairie, with gray expanse of land and somber eastern clouds, increasing light and indistinct outlines, glowing sky and awakening birds, and then the beautiful fresh morning prairie; The coming of a rainy November morning in the village, with lowering clouds and deserted streets and shadowy outlines, increasing light and dripping trees, the milkman's wagon, a hurrying pedestrian, and the dreary rain beating against the windows.

15. CAPITALIZATION

Prepare for recitation the exercises in sec. 11, p. 190, of Chapter 6 and the discussion of rules in Part II to which that section refers.

Digitized by Google

16. PUNCTUATION: A SERIES OF TERMS

Prepare for recitation the discussion and the exercises in sec. 3, p. 178, of Chapter 6 and the rule to which the section refers.

17. SHORT THEME ASSIGNMENT

Write a descriptive account of the coming of a storm or of the coming and passing of a storm.

Example:

A STORM IN HOLLAND[1]

The sky was serene, the waters blue, the shores bright green, and the air warm, and there was not a puff of wind. Suddenly a dense cloud hid the sun, and in less time than it takes to write it, everything changed its aspect, as if in one instant season, latitude, and time had changed. The water became dark, the green of the shore grew dull, the horizon hid itself behind a gray veil, every object appeared surrounded by a dim light that softened and confused the outlines, and a malignant breeze arose that froze one's very bones. It seemed December, and we felt the damp chill of winter, and that uneasiness which is brought by any sudden, unexpected change in nature. Then, from the whole circle of the horizon, leaden clouds began to rise, moving with great rapidity, seeming to seek with a sort of painful impatience a direction and a form, and the water became agitated, streaked with luminous reflections, brown, greenish, violet, whitish, and clay-colored; and at length the irritation of nature resolved itself into a thick, heavy rain, confusing sea and land and sky into one gray mass, hardly interrupted by a slightly darker shade where lay the distant shore or where the sails of some vessel stood up here and there like a dim phantom on the waters of the river.

[1] From "Holland and Its People," by Edmondo de Amicis. Translated from the Italian by Caroline Tilton. Copyright, 1880, by G. P. Putnam's Sons.

Digitized by Google

Imagine that your theme is to be read by some one in a distant state who has not seen storms such as you describe. Try to show vividly how the storm came or how it came and passed.

The Holland storm described in the example apparently came quietly, for details of sound are not given. A description of an American thunder storm would not be complete without details of sound. Details of odor and of temperature also might be appropriate in a description of a summer storm.

Although the subject may be any kind of storm that you can recall vividly, you will do well not to attempt to describe a great storm such as a devastating tornado, for that would require too many details for a short theme. An American thunder storm is a good subject for most localities. It may be described from the time the clouds began to gather until the rain began to fall or until the storm passed and the sun again appeared. You will think of other appropriate subjects, such as the first snowstorm of winter, a mountain hail storm, a western wind storm, an ocean rain storm, or a dreary rain storm beginning soon after sunrise.

18. HOW TO USE THE DICTIONARY

Prepare for recitation sec. 1, p. 218, of Chapter 8 and the exercises.

19. EXERCISES IN PRONUNCIATION

Practice reading the following exercises aloud until you are able to pronounce each word distinctly, and be prepared to read them in class. If you do not know how to pronounce some of the words, consult the dictionary.

Digitized by Google

1. Won't you? Don't you? Can't you? Would you?
2. Education, laboratory, government, geography.
3. Whether, weather, wander, wonder, far, for, fur.
4. January, February, athletics, experiment, exhibition.
5. Feature, creature, nature, literature, leisure, venture.
6. A particular feature of nature that is peculiar.
7. Where, were, an, and, end, sense, since, just, jest.
8. Should have had, would have gone, might have been.
9. Secretary, cemetery, library, poetry, poultry, literary.
10. Tuesday, new, tune, tube, student, suit, duke, beauty.
11. Going, coming, being, playing, singing, reading, writing.

20. PARAGRAPHING

Narrative Paragraphing. If you were to write a descriptive account of your visit to the Yellowstone National Park, you might make your theme somewhat like a story by telling how you journeyed through the park, describing the various scenes in the order in which you saw them. The paragraph divisions would be made where slight changes occurred in the onward movement of the story. Such paragraphs are called **narrative paragraphs**. You studied the principle of narrative paragraphing when you prepared to write your first theme.

Topical Paragraphing. It might seem best to you, however, not to write the descriptive account of your visit to the park in the form of a story. You might prefer to omit the details of your journey and to describe only the things that interested you especially. In this case you would first select the topics that you wished to describe. You might choose to describe the entrance to the park, the Yellowstone River, the mountain scenery, the springs and geysers, and the hotels. The discussion

Digitized by Google

of each of these topics would form a separate division or paragraph in your theme. The paragraphs would be called topical paragraphs because each would discuss a particular topic. Most of the discussions in this book are in topical paragraphs, and in many instances the topic is printed in black-faced type at the beginning of the paragraph.

The First Law of Arrangement. We learned the first law of arrangement when we studied the first paragraph of section 6, entitled "The First Talks." The rule may be stated as follows: **The first part of any discourse should let the reader or hearer know the subject or purpose of the discourse.**

The first law of arrangement applies not only to each complete discourse but also to each division of a discourse that consists of topical paragraphs. If a speaker begins a talk with the sentence, "Last summer I visited the Yellowstone National Park," the audience is prepared for a descriptive sketch of the park. If he then says, "The entrance to the park is grand and awe-inspiring," the audience is prepared for a description of the entrance to the park. When the discussion of this topic is completed, the speaker should show clearly that it is completed by indicating the topic that is to be discussed next. He might do this by saying, "The Yellowstone River, which is seen at the entrance to the park, is in many ways a wonderful river."

The Topic Sentence. The first sentence of a topical paragraph frequently shows what the topic of that paragraph is. If you read the first sentence of each paragraph in a magazine article that is not a story, you may see that most of them are topic sentences, and from them you may

Digitized by Google

get a general idea of the nature of the discussion. It is true that the first sentence in a topical paragraph is not always a topic sentence, but skillful writers usually place the topic sentence first for the sake of clearness. **A topic sentence is a sentence that presents the topic of a paragraph or of a longer piece of discourse.**

The Law of Unity. We have learned that the word *unity* means *oneness*. It is derived from the word *unit*, which means *one*. The law of unity, as it applies to discourse, may be stated as follows: **A piece of discourse should contain all the material and only the material that is necessary to make it accomplish one definite purpose.**

The law of unity applies to every piece of discourse and to every paragraph and sentence in it. A sentence lacks unity if it is incomplete. A paragraph lacks unity if it contains sentences that do not help to develop the topic of that paragraph. A discourse lacks unity if it contains unnecessary details. If I ask a person the way to a town ten miles distant, he is likely to violate the law of unity by omitting important details or by giving unnecessary details that confuse me.

Unity in Topical Paragraphs. Since a topical paragraph is a discussion of a particular topic, every sentence in the paragraph should help to develop the topic, and no sentence should be used that does not help to develop it. In descriptive writing students often violate the law of unity by omitting essential details. In the description of a man, for example, they often fail to tell whether he is tall or short, slender or portly, young or old. No less frequently students violate the law of unity by giving details that should be omitted.

Digitized by Google

21. SHORT TALK ASSIGNMENT

Be prepared to give a descriptive talk about a place of interest. Discuss two or three topics.

Example:

Nahant Beach[1]

The beach which connects the headland of little Nahant with the mainland of Lynn is about a mile and a half long and is curved into the finest line of beauty. At low tide there is a space some twenty or thirty rods wide, left bare by the receding waters. This has a very gentle inclination, and having been hammered upon so long by the action of the waves, it is hard and smooth, presenting an inviting field for exercise, whether on foot, in carriages, or on horseback. Wheels roll over it in silence and leave no indentation behind, and even the hoofs of a galloping steed make but a momentary impression.

On a fine breezy afternoon in the season, when the tide is favorable, the beach presents a most exhilarating spectacle, for the whole gay world of the place is attracted there; some in carriages, some on horseback, and some on foot. Every kind of carriage the American ingenuity has ever devised is represented, from the old-fashioned family coach, with its air of solid, church and state respectability, to the sporting man's wagon, which looks like a vehicular tarantula, all wheels and no body. The inspiring influence of the scene extends itself to both bipeds and quadrupeds. Little boys and girls race about on the fascinating wet sand, so that their nurses, what with the waves and what with the horses' hoofs, are kept in a perpetual frenzy of apprehension. Sober pedestrians, taking their "constitutional," involuntarily quicken their pace, as if they were really walking for pleasure in the coolness and moisture under them.

[1] From "William H. Prescott," by George S. Hillard, in "Little Journeys to the Homes of American Authors." Copyright, 1896, by G. P. Putnam's Sons.

Digitized by Google

Fair equestrians dash across the beach at full gallop, attended by their own flying shadows in the smooth watery mirror of the yellow sands. Let the waves curl and break in long lines of dazzling foam and spring upon the beach as if they enjoyed their own restless play; sprinkle the bay with snowy sails for the setting sun to linger and play upon, and cover the whole with a bright blue sky dappled with drifting clouds, and all these elements make up so animating a scene that a man must be very moody or very apathetic not to feel his heart grow lighter as he gazes upon it.

You will observe that the first paragraph of the example is a generalized description of the place. It tells where the place is and describes its general appearance and nature. The second paragraph is a descriptive sketch of the appearance of the place on a fine breezy afternoon.

If you choose to do so, you may use kodak pictures, souvenir postal cards, or magazine pictures to illustrate your description, or you may draw diagrams on the blackboard to make your description clear. Be sure, however, that you are able to present your illustrations quickly.

The following outlines may help you to organize material for your talk:

BROWNVILLE

1. Generalized description.
2. The quaintness:
   a. Of the buildings.
   b. Of the narrow, winding streets.

THE ITALIAN DISTRICT IN BOSTON

1. Generalized description.
2. The appearance on Saturday afternoon.
3. The appearance on Sunday afternoon.

Digitized by Google

Ludington Harbor

1. Generalized description.
2. The docks.
3. The view from the hills overlooking the harbor.

Arlington Park

1. Generalized description.
2. The trees.
3. The flowers.

Suggested subjects: The town square in Blank; The market place in Blank; Chinatown; A village I once visited; The county fair-grounds; A summer resort; Coney Island; Our camping place; My grandfather's farm.

22. COMPOUND WORDS

Prepare for recitation the discussion of compound words in sec. 2, p. 221, of Chapter 8.

23. DESCRIPTION

What Description Is. Our work with short talks and short themes has taught us that such words as *bright*, *screeching*, *sour*, *slippery*, and *pungent* are descriptive wherever they are used, for they appeal to the senses. They suggest how a thing looked, sounded, tasted, felt, or smelled. **Description is that kind of discourse that suggests how a particular thing appealed to the senses of the writer or speaker.**

It is difficult to find a long piece of discourse that is entirely description. If we examine a modern novel, we shall find much description, but probably not many long

Digitized by Google

descriptions. The author may use only a few words or sentences at a time to suggest the appearance of persons and places, but these descriptive parts may be so frequent and so vivid as to form an important part of the novel. In a book of travel we may find descriptions held together by a thread of narration, or story.

Two Kinds of Description. Description, like other kinds of discourse, is sometimes divided into two classes on the basis of the chief purpose. If its chief purpose is to appeal to the understanding, it is called **scientific description.** If its chief purpose is to entertain, it is called **artistic description.** A scientific description of a house might give the exact size, shape, and position of the parts, and other mechanical details. An artistic description of the house might give details that caused the author to feel that it was an old, deserted building, such as *sagging roof*, *fallen chimney*, *decayed siding*, *broken panes*, and *leaf-strewn porch.* We shall give most of our attention to the construction of artistic descriptions.

Point of View in Description. Before attempting to write a description of a scene as it appeared at a particular time, the student should understand the meaning of the term "point of view." **Point of view in description is the place where the writer or speaker imagines he stood while he perceived the thing he describes.**

In giving a description, a person should not mention details that could not be perceived from his point of view. If he says that a cabin stood on a distant hillside, he should not say that there were tracks in the mud about the doorstep or that a table stood in one corner of the kitchen, for he could not perceive these details from his point of view.

Digitized by Google

By mentioning such details he would violate the law of unity.

Arrangement of Details. The first law of arrangement, which we have learned, requires that the first part of a description should let the reader or hearer know the general nature of the scene. When you describe a scene as you observed it at a particular time, be very careful to **build the framework of the idea first.** A description of a cobbler's shop would violate the first law of arrangement if the first sentence were, *The stove was small and covered with rust.* A better beginning would be, *The room was small and dingy;* but clearly this would not be as good as, *The cobbler's shop was small and dingy.*

Other details in the description of a scene usually should be presented in the order in which they would be perceived, but care should be taken to avoid confusing the reader by going too abruptly from one part of the scene to another. When a person looks at a scene, he does not perceive everything at once. First, he gets a general impression; that is, he sees that it is a broad, grass-covered valley, or that it is a large, airy schoolroom, or that it is a neat, modern cottage on a well-kept lawn. Next he notes the more remarkable details; and last he perceives minute details. This is the order in which details should be presented in the description of a scene. It is sometimes well, however, to end a description by emphasizing the general appearance.

Unity of Impression. The law of unity, which we have learned, requires that a piece of discourse should contain all the material and only the material that is necessary to make it accomplish one definite purpose. We shall now

Digitized by Google

try to learn how to use this law so as to make our descriptions have unity of impression.

Try to imagine a dirty, ragged tramp wearing a fine, new silk hat. Now try to imagine the effect of a ludicrous story in a prayer that otherwise is beautiful and sublime. Now try to imagine the effect of mentioning a frightful sound or an unpleasant odor or an ugly object in the description of a beautiful, peaceful evening landscape. In each case you perceive something out of place, something that prevents unity of impression. Before you write a description, try to perceive clearly the general impression given by the thing you wish to describe. Ask yourself, *Is it a bright, cheerful scene? Is it a lonely, desolate place? Is it a scene of confused activity?* When you perceive the general impression clearly, write so as to give to others the impression that you have. You can do this only by selecting the particular details in the scene that give you the impression.

Selection of Particular Details. Particular details, as we have seen, are the characteristics that distinguish one thing from another and thus cause it to give a particular impression. Train your mind to perceive and to select the particular details in things and people that are worth especial attention. The ability to do this will do more than enable you to write good description, — it will enable you to see the beautiful in nature and in art, and it will teach you to study human nature. Can you mention some of the particular details in the face of Abraham Lincoln or Theodore Roosevelt? If a glance into a living room gives you the impression of quiet contentment, can you mention some of the particular details that give you

Digitized by Google

that impression? Perhaps you might mention such details as the following: an open fire, the dim light of an oil lamp, grandfather asleep with a paper in his hand, grandmother knitting, a cat asleep by the fireplace. You cannot write good description until you have learned to see and to select particular details.

Class Criticisms. While you are deciding how to criticize descriptive themes that are read in class, keep in mind such questions as the following: Is the description pleasing? If you were to read the description in a book, would you call it good writing? Is the description vivid? Are the parts well arranged? Is the theme well unified? Are there errors in sentence construction?

24. SHORT THEME ASSIGNMENT

Write a description of a scene in which the center of interest is a building of some kind.

Instructions:

1. Use the past tense.
2. Write only one paragraph.
3. Use only one point of view and do not tell what that point of view is.
4. Do not use the pronoun *I*, and do not refer to the person who is describing the scene; write only of the scene.

Example:

THE WOODCUTTER'S HOME [1]

The little log hut was asleep beneath the branches of the giant oaks. Its rest was undisturbed by the night wind, which rustled the ivy leaves on the dark, vine-covered porch. In the

[1] A student's theme.

Digitized by Google

fragrant little dooryard, tall asters shone white and starlike, and the yellow plumes of the goldenrod nodded sleepily to them in the moonlight. A few stray clouds hurried across the sky, and from the distance came the wail of a lonely dog baying at the moon. The sturdy little hut, however, rested secure and unconcerned beneath the protecting branches of the oak trees.

The teacher may choose to narrow this assignment by calling for a night scene, a morning scene, an autumn scene, or a building of a particular kind.

The details in the example give the impression of beauty and tranquillity. Unless your teacher narrows the assignment, you will be free to choose the impression that your theme is to give. The impression, of course, will be determined by the kind of details you choose. You must choose the kind of building and surroundings, the time of year, the kind of weather, and the time of day or night. You will do well to describe a scene with which you are familiar.

Suggested subjects: A neat modern cottage on a well-kept lawn; The ruins of a factory, with fire-blackened walls; A cabin surrounded by tall pine trees; A farmhouse among rose bushes on a rainy day; A mansion with spacious grounds on a winter day; A country schoolhouse half buried in snow.

25. PUNCTUATION, INTRODUCTORY AND PARENTHETICAL

Prepare for recitation the discussion and the exercises in sec. 4, p. 180, of Chapter 6.

26. THE USE OF COMPARISONS

If you were talking with a person who had always been blind, how would you describe the sky? Perhaps you would say that the clear sky above seemed smooth and

Digitized by Google

soft like silk; that the dark clouds on the horizon seemed like great, irregular pieces of coarse cloth; and that a few *fleecy* clouds above them were like floating pieces of light wool. You would compare things that you knew through the sense of sight with those that the blind man had learned through the sense of touch. How would you describe snow to a person who had always lived near the equator? Probably you would use comparisons in your attempt to describe it. You might say that snow falls like petals from a fruit tree. In describing a house, you might say that it was shaped like the letter T.

A comparison is an assertion of likeness between one thing and another that resembles it in some way.

Comparisons are usually formed by the use of such words as *like*, *as*, and *so*, and by the use of adjectives and adverbs in the comparative degree.

If we could study the language we use in any one day, we might be surprised to discover that the nature of our comparisons is determined to a great extent by the nature of our education and experience. The farmer says that a rock is as heavy as a bale of hay; the soldier says it is like a keg of shot; the student says it is harder to move than the superintendent. The poorly educated person says that he works like a dog and gets as sick as a horse; but the educated person is ashamed to make such crude comparisons. His mind is so well trained that he can see likenesses and differences more definitely.

Exercises:

Complete each of the following sentences by supplying a comparison that seems to you to be appropriate. Avoid

Digitized by Google

trite comparisons, for they have lost most of their descriptive effectiveness.

1. Dark clouds near the horizon resemble ——.

2. The sound of the wind in the tree tops above me was like ——.

3. The young hunter, carrying a rabbit, came marching home more proudly than ——.

4. In the distance and far below us houses resembled —— and automobiles and carriages looked like —— moving slowly along the streets, which seemed to be ——.

5. The little old sailor's eyes were sharp and bright, like ——, and his yellow skin resembled ——.

6. We entered the room as cautiously as ——.

7. A crooked old apple tree in the deserted dooryard seemed as forlorn as ——, and the grim old house, with its storm-stained walls and broken window panes, looked like ——.

8. Fireflies among the bushes at the edge of the water seemed to be ——.

9. The little old man was as spry as ——, but his voice was deep and gruff and sounded like ——.

10. When I told the teacher I had lost her book, I felt like ——, and my voice sounded weak and unnatural like ——.

27. SHORT THEME ASSIGNMENT

Write a description of a landscape as it appeared at a particular time.

Example :

BARRY'S POND [1]

Below the crest of the hill was a pond, looking almost like a river, so long and winding it was. A bridge spanned it midway,

[1] From "Anne of Green Gables," by L. M. Montgomery. Copyright, 1908, L. C. Page and Company.

Digitized by Google

and from there to its lower end, where an amber-hued belt of sand hills shut it in from the dark blue gulf beyond, the water in the evening light was a glory of many shifting hues — the most spiritual shadings of crocus and rose and ethereal green, with other elusive tintings for which no name has ever been found. Above the bridge the pond ran up into fringing groves of fir and maple, and lay all darkly translucent in their wavering shadows. Here and there a wild plum leaned out from the bank like a white-clad girl tiptoeing to her own reflection. From the marsh at the head of the pond came the clear, mournfully sweet chorus of frogs. There was a little gray house peeping around a white apple orchard on a slope beyond and, although it was not yet quite dark, a light was shining from one of the windows.

In writing your theme, observe the instructions given in the last theme assignment.

Study the use of comparisons and descriptive details in the example. Notice how the author builds the framework of the idea first by mentioning the long, winding pond, spanned midway by a bridge.

When you construct your theme, build the framework first by telling the general nature of the place. Notice how each of the following sentences gives the general appearance of a scene: *In the dusk of the calm summer evening the bare, brown prairie stretched as far as the eye could see and seemed to touch the dull, leaden sky on the horizon. It was a neat, prim little garden with a gravel path running down the middle.*

Suggested subjects: Grandmother's dooryard on a June morning; New York Harbor at sunset; A cornfield on a rainy October morning; The meadow pond at harvest time; A view from Mount Tom on a clear day; Black Swamp on a still autumn

Digitized by Google

night; A city park on Sunday afternoon; A valley as it appeared at sunrise, viewed from a hilltop.

28. USE OF THE COMPLEX SENTENCE

Prepare for recitation the discussion and the exercises in sec. 5, p. 159, of Chapter 5.

29. SHORT THEME ASSIGNMENT

Write a description of a room or hall as it appeared at a particular time.

Example:

THE COURT ROOM[1]

The police court in Boston was an upper room of the temple of justice, and was a large, square, dismal-complexioned chamber, with the usual seams and cracks configuring its walls and ceilings; its high, curtainless windows were long glares of sunless light, crossed with the fine drizzle of an easterly rain. About one third of the floor was allotted to spectators, and supplied with benches of penitential severity; the remaining space was occupied by a series of curved tables set in a horseshoe, and by a raised platform, railed off from the auditorium, as I may call it, and supporting in successive gradations the clerk's desk, on a very long, narrow table, and the judge's table and easy-chair. At either end of the table on which the clerk's desk was placed was a bar, representing in one case the witness stand, and in the other the prisoner's box.

It is not easy to write a description of a room without seeming to give merely an enumeration of details. The first part should enable the reader to construct the framework for the scene, by telling the general nature and ap-

[1] From "Impressions and Experiences," by W. D. Howells. Copyright, 1896, by W. D. Howells. Published by Harper and Brothers.

Digitized by Google

pearance of the room. The particular details that follow should be selected so as to give unity of impression to the description, and they should be so arranged that they will seem to be orderly but not mechanical. Avoid such mechanical details as " the northeast corner of the room " and " four feet from the table," for they only confuse the reader. Remember that details of sound and odor may be used in your description.

Suggested subjects: Grandmother's large, airy, old-fashioned room; A weird and dimly lighted parlor or cellar decorated for a Hallowe'en party; A bright, cheerful living room at home as it appeared on a winter's evening; A cathedral, a church, or a chapel hall, silent and awe-inspiring in the dusk of evening; A blacksmith shop, a country store, or a room in a factory.

30. SOME COMMON ERRORS

Study carefully sec. 11, p. 233, of Chapter 8. Choose the correct form in each of the following sentences and be prepared to discuss in class the nature of the errors that these sentences illustrate:

1. She (*should have* or *should of*) known better.
2. (*Can* or *May*) I read your book?
3. You (*ought not to* or *hadn't ought to*) do that.
4. I (*don't hardly* or *hardly*) know what to say.
5. It seems to me (*like* or *that*) the word is misspelled.
6. Mary (*might of* or *might have*) learned the lesson if she (*had of* or *had*) studied harder.
7. After (*studying* or *having studied*) three hours, we were very tired.
8. (*Having* or *After having*) secured permission from the teacher, we were eager to start.
9. It seemed (*like* or *that*) he was trying to annoy us.

Digitized by Google

10. There was much confusion in the car, for some wanted (*off* or *to get off*) and some wanted (*on* or *to get on*).

11. We (*could* or *couldn't*) scarcely understand what he said.

12. He (*hadn't ought to of* or *ought not to have*) done so.

31. THE RAMBLING SENTENCE

Prepare for recitation the discussion and the exercises in sec. 6, p. 160, of Chapter 5.

32. SHORT TALK ASSIGNMENT

Give a descriptive account of a walk or ride you once had through a place of interest. The talk should be three or four minutes in length.

Example:

A Drive in Ireland[1]

Betty and I were the only ones who descended at Rathdrum that day, and we were glad, for it is peculiarly true of a side-car that two are company and any larger number a crowd. The car was waiting, and in a few minutes we were off on our twelve-mile drive.

The road mounted steeply for a time, passed through a dingy village clinging to a hillside, and then suddenly emerged high above the lovely Vale of Clara. Far down, so far it seemed the merest ribbon, the Avonmore sparkled over its rocky bed; beside it, here and there, a thatched cottage nestled among the trees; and the greenest of green fields ran back to the hills on either side. Here the gorse began, mounting the hillsides in a riot of golden bloom, only to be met and vanquished on the higher slopes by the low, closely-growing heather, brown with the last year's withered flowers. But the gorse was in its glory — every hedge, every fence, every wall, every neglected corner was ablaze

[1] Adapted from "The Charm of Ireland," by Burton E. Stevenson. Copyright, 1914, by Dodd, Mead and Company.

Digitized by Google

with it; it outlined every field; the road we traveled was a royal way, bordered on either side with gold.

It was a perfect day, with the air magically soft and the sun just warm enough for comfort, and we drank in mile after mile of loveliness. Away across the valley, we caught a glimpse of Avondale House, a school of forestry now, but sacred to every Irishman as the home of Parnell. A little farther on, Castle Howard glooms down upon the valley where the Avonmore meets the Avonberg — that "Meeting of the Waters" celebrated by Tom Moore. But it would take a far greater poet to do justice to that exquisitely beautiful Vale of Avoca, stretching away into the shimmering distance.

The road turned away, at last, from the edge of the valley and plunged into a beautiful wood, and we could see that the bracken was alive with rabbits. It was a game preserve, our driver said, and he told us to whom it belonged, but I have forgotten.

We emerged from the wood presently, and then, away to the left, our jarvey pointed out the high peaks which guard the entrance to Glendalough — and let me say here that the word "lough," which occurs so frequently in Irish geography, means lake, and is pronounced almost exactly like the Scotch "loch."

As we drove into the valley, that lovely day in May, no prospect could have been more beautiful. To the right and left, in the distance, towered bare brown hills, very steep and rugged, with the blue lake nestling between. In the foreground lay the ruins of the seven churches, with the round tower rising high above them; and, from among the trees, peeped here and there the thatched roof of a cottage with a plume of purple smoke rising from its chimney. It was like a vision — like some ideal, painted scene, too lovely to be real — and we gazed at it in speechless enchantment while our jarvey drove us around the lower lake, under the shadow of the hills, and so to the little inn where we were to have lunch.

Your talk, like the example, should be descriptive in chief purpose. Do not try to entertain the class with an

Digitized by Google

account of an adventure you once had, for your talk would then be a story about yourself. It should be descriptive of a place.

Do not choose too large a subject. You cannot give a good description of Yellowstone National Park or the Ford automobile factory in three minutes. It would be better to attempt to tell of your visit to only part of the park or to one department of the factory. A long journey would not be a good subject, for you would be required to omit parts, and your talk would seem to be a series of descriptive accounts instead of one continuous account. Such a talk is said to lack **coherence**, for the parts do not hold together. The word *cohere* means *to hold together*.

Organize your thought into a coherent unit so that you can begin at the beginning and move on steadily to the end, presenting each detail in its proper place. Before you prepare the talk you will do well to read again section 6 of this chapter, which is entitled "The First Talks."

If you choose to do so, you may use kodak pictures, souvenir postal cards, or other sketches to illustrate your talk. Be sure to arrange them properly, however, so that you will not keep the class waiting while you search for a picture to illustrate a particular part of your talk.

Suggested subjects: A visit to a cave, mine, shipyard, jail, lumber camp, warship, factory, large department store, newspaper plant, distillery, hospital, stock exchange, city market place, or large fish market; My last walk over the old farm; Our walk to grandmother's; Our entrance into New York Harbor; A walk on the beach; A trip up Pikes Peak; A canoe trip; A ride in a caboose.

Digitized by Google

33. MONOTONOUS USE OF SIMPLE SENTENCES

Prepare for recitation the discussion and the exercises in sec. 7, p. 162, of Chapter 5.

34. LONG THEME ASSIGNMENT

Write a descriptive theme about four pages in length. Let the theme contain a narrative thread of change, or action.

Example:

THE FRENCH SHOW[1]

The night was clear and glittering with stars, and there was a crowd upon the market-place. They crowded in gaping delight around the tent of some strolling acrobats, where red and smoking lanterns lighted the performance that was just beginning. Rolling their muscular limbs in dirty wraps, and decorated from head to foot with tawdry ruffles of fur, the athletes, four boyish ruffians with vulgar heads, were ranged in line before the painted canvas which represented their exploits. They stood there with their heads down, their legs apart, and their muscular arms crossed upon their chests. Near them the marshal of the establishment, an old sub-officer, with the drooping mustache of brandy-drinker, belted in at the waist, a heart of red cloth on his leather breastplate, leaned on a pair of foils. The feminine attraction, with a rose in her hair, and a man's overcoat over her ballet dancer's dress, protecting her against the freshness of the evening air, played at the same time with the cymbals and the big bass drum a desperate accompaniment to the three measures of a polka, always the same, which were murdered by a blind clarinet player; and the ringmaster, a sort of Hercules, with the face of a galley-slave, roared out his furious appeal in a loud voice.

[1] From "Ten Tales," by François Coppée. Copyright, 1890, by Harper and Brothers.

Digitized by Google

Suddenly the music ceased, and the crowd broke into roars of laughter. The clown had just made his appearance.

He wore the ordinary costume of his kind, the short vest and many-colored stockings of the peasants of the opera comique, the three horns turned backward, the red wig with its turned-up queue and its butterfly on the end. He was a young man, but alas, his face, whitened with flour, was already seamed with vice. Planting himself before the public, and opening his mouth in a silly grin, he showed bleeding gums almost devoid of teeth. The ringmaster kicked him violently from behind.

"Come in," he said, tranquilly.

Then the traditional dialogue, punctuated by slaps in the face, began between the mountebank and the clown, and the entire audience applauded these souvenirs of the classic farce, fallen from the theater to the stage of the mountebank, the humor of which, coarse but pungent, seemed a drunken echo of the laughter of Molière. The clown exerted his low talent, throwing out some low jest, some immodest pun, to which his master, simulating a prudish indignation, responded by thumps on the head. But the adroit clown excelled in the art of receiving affronts. He knew to perfection how to bend his body like a bow under the impulse of a kick, and having received on one cheek a full-armed blow, he stuffed his tongue at once in that cheek and began to whine until a new blow passed the artificial swelling into the other cheek. Blows showered on him as thick as hail, and the flour on his face and the red powder of his wig, disappearing under a shower of slaps, enveloped him like a cloud. At last he exhausted all his resources of low scurrility, ridiculous contortions, grotesque grimaces, pretended aches, falls at full length, etc., and the ringmaster, judging this gratuitous show long enough, and that the public were sufficiently fascinated, sent him off with a final cuff.

Then the music began again with such violence that the painted canvas trembled. The clown, having seized the sticks of a drum fixed on one of the beams of the scaffolding, mingled a triumphant rataplan with the bombardment of the bass drum, the

Digitized by Google

cracked thunder of the cymbals, and the distracted wail of the clarinet. The ringmaster, roaring again with his heavy voice, announced that the show was about to begin, and, as a sign of defiance, he threw two or three old fencing gloves among his fellow-wrestlers. The crowd rushed into the tent, and soon only a small group of loungers remained in front of the deserted stage.

Paragraph your theme and number your pages. Although the thought of your theme should move on steadily, there will be places where slight changes occur in the movement. These changes should be indicated by paragraph indentation.

Study the paragraph divisions of the examples in this section and in section 32, and be prepared to explain why each paragraph division is made.

As this theme is to be longer than the preceding ones, you should plan its organization more carefully. Present each detail in its proper place so that the sketch will move on steadily from beginning to end. A descriptive sketch of an auction sale might begin with a description of the place before the auctioneer arrived, telling how the goods were arranged and how the people arrived. The second part might describe the auctioneer and tell how he announced the sale. The third part might describe the first part of the auctioneering and buying. The fourth part might tell about the noon intermission.

Imagine that you are writing for people who have never seen the thing you describe. Write so that they can get a definite idea of its nature. Make them hear the sounds and smell the odors and see the people and things. Choose descriptive words and comparisons that will make the scene vivid.

Digitized by Google

Suggested subjects: Subjects suggested in section 32 or such subjects as the following: Our last day of school; An auction sale; A wheat threshing; A county fair; An Easter church service; A wedding; The Commencement Day exercises; The Arbor Day exercises; A parade; A pageant; The arrival or the departure of a ship; A fire, from the time it was first seen until only the smouldering ruins remained; The village post office, from the time the evening mail arrived until it was distributed; The passing throng on Main Street on Christmas Eve.

35. READING ASSIGNMENT

Read your long theme to the class.

Stand erect. Read loud enough to be heard easily. Read with feeling and emphasis, not in a lifeless monotone. Let your voice be clear and well modulated. Articulate distinctly and pronounce the words correctly. Poor reading may make a good theme seem to be poor.

36. HOW TO WRITE AN EXAMINATION PAPER

The effect of your term's work in composition should be indicated by the neatness and logical organization of the examination papers you write for your teachers. Your knowledge of the principles of composition should help you to improve your class work and your examination grades in all your subjects of study.

Before you begin to answer a question in an examination, read the question thoughtfully to see exactly what is required. Often a student fails to see all that is asked, and consequently answers only part of the question. Second, read the question thoughtfully to see what is not required. Sometimes a student spends much of his ex-

Digitized by Google

amination period giving the teacher information that is not asked and not wanted. Additional information that you may give will not make your examination grade higher, and sometimes it will make it lower, for it indicates your inability to think clearly about the subject.

When you have studied the question, think a moment about the form in which your answer is to be written. Your answer should be in topical paragraphs, and each paragraph should be clear and concise. Some questions may require only one short paragraph, and some may require two paragraphs or more.

Leave a margin of about one inch at the left side of the paper and leave a line blank between the answers. The number of the question may be written on this blank line. Begin each paragraph at the paragraph margin and write neatly. Punctuate and capitalize carefully and dot the *i's* and cross the *t's* carefully. In examinations, as in business, the appearance and the organization of a paper count for much.

Digitized by Google

CHAPTER II

LETTERS AND NARRATION

1. SOCIAL LETTERS

Origin of Social Laws. Most of the laws of society are based on the law of kindness. They are expressed in a general way by the Golden Rule: "Do unto others as you would that they should do unto you." Many of the rules in books on letter writing really tell various ways to avoid causing unnecessary and unintentional inconvenience or pain.

Courtesy in Details of Form. A letter written with a pencil is untidy; therefore politeness requires that it always should be written with ink. Good usage requires that the ink should be black or dark blue, not green or red or purple, and that the paper should be white or lightly tinted. Highly colored paper, like gaudy clothes or boisterous manners, suggests a lack of refinement. Neatness of penmanship and orderliness of arrangement are also required by the law of courtesy. To send a hastily scrawled letter to a friend is almost as impolite as to throw a book at him instead of handing it to him.

Conventional Forms. Custom has determined conventional ways in which many things should be done, and the person who does not observe these conventions is likely to be considered rude or ignorant. Custom has determined

Digitized by Google

that we should ring the doorbell or knock on the door at a stranger's house instead of shouting or opening the door and entering. Custom also has determined the form in which some kinds of letters should be written and the form in which certain parts of all letters should be written. The person who does not observe these forms will appear rude or ignorant.

2. THE SUPERSCRIPTION

Custom has determined the general form in which the address should be placed on the envelope. The person's name, with the appropriate title, should come first; then the street address or the rural route address or the post-office box; third, the city or town; and last, the state. If the letter is sent in care of a person or a hotel, this may be written second or may be placed in the lower left-hand corner. The address should begin about halfway from the top of the envelope and should be so placed on the envelope as to seem well proportioned. Of course it should be neat and perfectly legible. Each year thousands of letters are sent to the Dead-Letter Office in Washington because the addresses are incorrect, incomplete, or illegible.

The stamp should be placed, right side up, in the upper right-hand corner. If the writer chooses, he may place his name and address in the upper left-hand corner. If the writer wishes to place a note on the envelope, such as "Please forward" or "Personal," he should place it in the lower left-hand corner.

The following model is like that recommended by the Post Office Department of the United States Government. It is the form usually used.

Digitized by Google

From James T. Kirk,
267 East Third Street,
Wausau, Wisconsin.

STAMP

Mr. Walter R. Smith,
1456 Elm Street,
Detroit,
Michigan.

The following form is sometimes used, especially in typewritten business letters:

STAMP

Miss Elizabeth T. Jones
Rural Route 5
Joplin
Missouri

Care of Mrs. Mary S. Scott

Exercises:

Examine carefully the form and punctuation of the two models and be prepared to write superscriptions on the blackboard or on paper. You may be asked to draw figures in the shape of envelopes and to write superscriptions on them for the following letters.

Digitized by Google

1. A letter to James L. Williams, who is a physician in Everett, Washington, residing at 497 Pine Avenue.

2. A letter to Miss Jane M. Price, Montreal, Canada, in care of the Windsor Hotel.

3. A letter to Mrs. Mary Ruth Brown, who lives in Springfield, Illinois. Her mail is delivered in Box 274.

4. A letter to Mr. R. M. Johnson, Chattanooga, Tennessee. His mail is delivered at 516 Central Bank Building.

3. SHORT THEME ASSIGNMENT

Write a formal invitation in the third person such as might be issued by some organization to which you belong.

Example:

Mrs. Janette Smith requests the pleasure of Mr. Clarence James's company at a reception to be given in Howard Hall on Monday evening, February twenty-first, from eight to ten o'clock, in honor of the sixteenth birthday anniversary of her son, Mr. Everett S. Smith.

The example illustrates the nature of a formal invitation, although it is slightly different from that called for by the assignment. Such invitations may be written on the first page of correspondence stationery or on cards the size of ordinary envelopes. Engravers sometimes make the lines of irregular length, but a written invitation should be in one regular paragraph. In printed or engraved invitations the word *you* is used instead of the name of the person invited; for example, *The Century Literary Society requests the honor of your presence at a banquet to be given*, etc.

Observe that there is no heading, salutation, complimentary close, or signature. All necessary information is given

Digitized by Google

in a single paragraph. The form of the invitation indicates that the reception is to be formal.

When a formal invitation requiring a reply is issued by an organization, a card should be inclosed bearing the name and address of the secretary or other person to whom the reply should be sent, or the name and address of the secretary should be written below the invitation, beginning at the margin. No card should be inclosed with a personal invitation, like the example, for the invitation shows to whom the reply should be sent. A reply always should be sent to an invitation to a dinner, wedding, card party, dancing party, home musicale, or similar entertainment, because the hostess would wish to know for how many guests she should provide. The reply should be formal in the third person, like the following:

Mr. Clarence James accepts with pleasure [or regrets that he cannot accept] the kind invitation of Mrs. Janette Smith to a reception to be given in Howard Hall on Monday evening, February twenty-first, from eight to ten o'clock, in honor of the sixteenth birthday anniversary of her son, Mr. Everett S. Smith.

Suggested subjects: An invitation by your English class to a dinner in Blank Hotel; An invitation to a reception given by the Freshman Class to the Sophomore Class; An invitation to a party at your home given by your literary society.

4. SPELLING ASSIGNMENT

Read the discussion of spelling in sec. 3, p. 224, of Chapter 8 and be prepared to spell correctly all of the words in the exercise.

Digitized by Google

5. SHORT THEME ASSIGNMENT

Write an informal note of invitation.

Examples:

914 Lenox Avenue,
Cambridge, Massachusetts,
February 16, 1919.

Dear Mr. James,

I should be pleased to have you present at an informal reception in Howard Hall on Monday evening, February the twenty-first, in honor of Everett's sixteenth birthday anniversary.

Sincerely yours,
Janette Smith

914 Lenox Avenue,
Cambridge, Massachusetts,
February 16, 1919.

Dear Mr. James,

Everett will be sixteen years old next Monday, February the twenty-first. In honor of the occasion I am arranging to have an informal reception in Howard Hall in the evening. I should be glad indeed to have you with us. Everett, I am sure, would think the party incomplete without you.

Sincerely yours,
Janette Smith

The first example is somewhat more formal than the second, but each is in the form of a social letter and is thus different from a formal invitation in the third person. As in the social letter, the personality of the writer and the degree of familiarity between him and the person addressed should determine the style of an informal invitation. The reply should be written in the form and style of the invitation.

Digitized by Google

Examine carefully the form and punctuation of the heading. In social letters and notes especially, abbreviations should be avoided. The heading is sometimes placed after the signature, beginning at the margin. The salutation in your invitation may be like that in the example, or it may be the more familiar expression *Dear Clarence.* It should begin at the margin in all letters. The body of the invitation should be in one paragraph unless the thought consists of more than one topic unit. The complimentary close should be *Yours sincerely, Sincerely yours,* or *Yours cordially,* or perhaps *Yours lovingly* if you are writing to a relative. The expressions *Yours truly* and *Yours respectfully* are appropriate only in business letters. The signature should be your complete name unless you are writing to one with whom you are very well acquainted, in which case it may be only your given name.

Suggested subjects: An invitation to a friend to spend a day or a holiday vacation at your home; to spend a day with you at your fishing camp; to join a sleighing or camping party; or to spend an evening at your home that he may meet your cousin. An invitation to a party, to a picnic, or to dinner.

6. SPELLING ASSIGNMENT

Learn thoroughly the rule for spelling given in sec. 4, p. 225, of Chapter 8 and be prepared to spell the words in the exercises and other words governed by the rule.

7. SHORT THEME ASSIGNMENT

Write a letter to a friend congratulating him upon some success, some honor, some wise decision, or some good fortune.

Digitized by Google

Example:

North Shore, Staten Island,[1]
October 2, 1863.

My dear Pinkerton,

I wish you joy with all my heart, and the voice of a married man of seven years ought to have weight in felicitation. It has always seemed that my fancy was fleet enough to outrun the fact, and yet I have been always distanced. As a lover you think marriage is a very Paradise, but as a husband you will feel that it is the beginning of life. But I leave the sermon to the good clergyman who will breathe upon you the heavenly benediction for your voyage. I only stand on the shore and fling after you my well worn marriage slipper, and believe all that you know of your companion, and whisper for the softest and most favorable gales. God bless you and yours.

Your friend,
George William Curtis

Do not assume that your letter is merely a class exercise. Actually write letters of congratulation when occasion arises and the habit will make you happier and less selfish, and it will make the world brighter and better for those to whom you write. Write a letter to your mother on her birthday and tell her you appreciate, at least partially, the worth of the work she is doing so quietly and unselfishly. Write to the workingman who lives in the house beside yours and tell him you are glad he has received a promotion, and wish him continued success.

Suggested subjects: A letter to your grandfather on his birthday anniversary; to the classmate who has been elected president of the class; to the janitor who has completed his tenth year of service in your school; to your cousin who has secured a good

[1] From "George William Curtis," by Edward Cary. Copyright, Houghton Mifflin Company.

Digitized by Google

position; to your teacher at the end of the school year; to yourself at the end of the term; to the author of a good book; to the pastor of your church.

8. SPELLING ASSIGNMENT

Learn thoroughly the rule for spelling given in sec. 5, p. 226, of Chapter 8. Be prepared to spell the words in the exercises and other words governed by the rule, and the words that are exceptions to the rule.

9. THE LETTER OF FRIENDSHIP

The Style. A letter of friendship should be in the style of an entertaining social talk. Its simplicity, sincerity, and naturalness of expression should make the receiver feel that he has had a pleasant visit with the writer. The personality and experience of the writer and the relation between him and the person addressed should help to determine the style and contents of the letter, but it is well to remember that a letter of friendship should not be entirely an *I letter*. To write or to talk exclusively about yourself may make you seem to be selfish and egotistic.

The Use of Descriptive Details. An unskillful writer often makes a letter of friendship only a monotonous statement of facts, not enlivened by the descriptive details that make a conversation entertaining. You have perhaps read dry-as-dust letters like the following.

525 Beachwood Street,
Grand Haven, Michigan,
June 6, 1919.

Dear James,

In your last letter you said your school was to have a picnic. Our school had a picnic last Saturday. It was in Lincoln Park,

Digitized by Google

which is about five miles from town. We started at one o'clock. Three of our teachers went with us. We went on an interurban car. We enjoyed the ride to the park. When we reached the park, we played games. We all had a good time. When six o'clock came we ate our lunch. The lunch was good and we were hungry. We enjoyed the lunch. About eight o'clock we started home, and we enjoyed the ride on the car. We were tired but we had had a good time.

School will close next week. I like school, but I shall be glad when vacation comes. I like my teachers.

Sincerely yours,
Fred

The letter contains some details that probably would interest James, but it does not contain many of the interesting particular details that Fred would mention if he were talking to James. The following letter is better.

525 Beachwood Street,
Grand Haven, Michigan,
June 6, 1919.

Dear James,

In your last letter you said your school was to have a picnic. I wonder whether you had as much fun as I had last Saturday when our school went to Lincoln Park, which is about five miles from town.

We started at one o'clock on a special interurban car, and three of our teachers went with us. They said they went to keep us out of trouble, but it seemed to me that they went to help us have a good time. Mr. Johnson, our principal, carried a lunch basket in one hand and a hammock in the other, and when he got on the car he began to sing "The Old Gray Goose." I thought the conductor looked angry when we all began to sing, but he didn't say anything until we reached the park; then he

Digitized by Google

said in a little, squeaky voice, "Now give three cheers for each of the professors!"

Lincoln Park consists of two or three hundred acres of wooded land, and in one corner there is a playground with swings and a ball park. Some of the students went to the creek to find flowers, and others played three deep and other games. Mr. Harris said a picnic wouldn't be a picnic without a ball game, so he and Mr. Johnson chose sides and we played for about two hours. Mr. Johnson is too fat to play very well. We laughed every time he tried to run, but his team won.

At six o'clock we had our lunch under the trees. That lunch seemed better than a Christmas dinner. When we could eat no more, Mr. Harris told us a ghost story that made us afraid of the shadows. Then we packed our baskets just in time for the eight o'clock car home.

School will close next week. Of course I shall be glad to have a vacation; but when I think of the good times we have had this year, I almost wish that school would last a while longer.

Sincerely yours,
Fred

Unity in Letters of Friendship. A letter of friendship should have unity of purpose in that its one purpose should be to entertain, but it need not treat of just one subject. Like a magazine or a newspaper, it may discuss various topics of interest. Each topic, however, should be discussed in a separate paragraph.

The Form. Above all, a letter of friendship should not be a hasty scrawl. It should be well organized and neatly written. The Golden Rule requires that we should be polite and courteous in addressing others, and a letter of friendship is a written address. One should feel, too, that a letter to one's mother or sister should be as carefully

Digitized by Google

constructed as one to a stranger, for she is certainly as deserving of consideration. Our study of composition will be in vain if its results are not shown in our spoken and written discourse.

10. SHORT THEME ASSIGNMENT

Write a letter of friendship which will contain an account of an experience you have recently had, such as your experience during the holiday vacation or on the first school day of the term.

Your letter should be about two pages in length. It should be well organized, properly paragraphed, and neatly written. Try to use descriptive details that will make it entertaining. The second letter in the preceding section may suggest what its nature should be.

Suggested subjects: A letter to your grandfather telling of your school life; A letter to a former classmate about your literary society; A letter to your cousin about a Washington's birthday party; A letter to your uncle telling of your visit to his former home town.

11. SPELLING ASSIGNMENT

Learn thoroughly the rule for spelling given in sec. 6, p. 227, of Chapter 8. Be prepared to spell the words in the exercises and other words governed by the rule, and the words that are exceptions to the rule.

12. THE NATURE OF NARRATION

What Narration Is. To some people the word *narration* means *stories*, but it has a broader meaning. We may find much narration in letters of friendship, on the first page of

Digitized by Google

a newspaper, in histories, and in our everyday conversation; and these forms of discourse are not usually called stories. The following is a formal definition: **Narration is that kind of discourse that relates what particular persons or things did during a particular period of time.**

Description in Narration. Narration that is intended primarily to entertain, such as stories and the narration in letters of friendship, usually contains many descriptive details. Words and phrases are used frequently to suggest the appearance of persons and things. Sometimes descriptive sentences or entire paragraphs are used. Descriptive details make us feel acquainted with the characters in a story by enabling us to imagine how they look and act. Descriptive details make us see places and hear sounds and smell odors. We all know that a story which seems interesting when told by one person may seem uninteresting when told by another. If we could examine the two forms of the story, we might discover that the secret of the successful story-teller's art lies in his ability to use descriptive details skillfully.

The Elements of Narration. Two elements, **characters** and **action**, always enter into narration. A third element, **descriptive setting**, is to be found in most narratives, especially in stories. In some stories one of these elements is much more prominent than either of the others; in other stories the three elements are of about equal prominence.

Characters. The characters of a narrative are the actors. They are the ones about whom the story is told. The characters are such an important element in most stories that narrators usually try to describe them vividly. Often the outcome of a story is determined largely by the nature

Digitized by Google

of the characters, and unless we become acquainted with the characters we cannot understand why the story should end as it does. Suppose you try to substitute Miles Standish for Silas Marner in the story "Silas Marner"; or try to substitute Shakespeare's Romeo for Miles Standish in the story "The Courtship of Miles Standish." You can hardly imagine that the stories would end as they now do. A good story usually makes us feel well acquainted with the characters.

The Action, or Plot. The action of a narrative is the things that happen; it is the chain of incidents. The word *plot* is usually used to denote the complex action in a story or novel that results from the influence, or "reaction," of one character upon another or from the influence of environment upon a character. The action, or plot, of Shakespeare's "Macbeth" would probably be very simple if we could substitute for Lady Macbeth such a character as Portia or Scott's Rebecca or the mother of Ernest in Hawthorne's "The Great Stone Face." Such characters would not urge Macbeth to kill King Duncan. They would prevent him from killing the king. Shakespeare begins a complicated plot by having Lady Macbeth influence, or "react upon," Macbeth. In the story of "The Great Stone Face" environment influences, or "reacts upon," Ernest and helps to determine the action.

Descriptive Setting, or Background. Stage scenery often is an important element in determining the beauty and effectiveness of a drama that is acted. Descriptions of nature in stories and novels often have a use that is similar to the use of stage scenery in the drama that is acted. They help us to imagine vividly the situation in

Digitized by Google

which the characters are placed. Jack London's or Joseph Conrad's sea stories would lose much of their effectiveness if the descriptive setting were omitted, and Bret Harte's stories of the West might not seem good without it. Students should be cautioned, however, not to use descriptive details that do not really help to accomplish the purpose of the narrative.

Unity in Stories. We have learned that the word *unity* means *oneness*. A descriptive-narrative account of a week spent in the country might ramble on from one incident to another, telling how you attempted to get honey from a bumblebees' nest, how you earned money to buy a ticket to the circus, how you had a fight with a turkey gobbler, and so forth. The law of unity, however, requires that a story should deal with one incident such as these. The story should show the situation at the beginning of the action; it should keep the reader looking forward to the outcome; and when the outcome is reached, the story has oneness, and should end.

Coherence in Stories. We have learned that the word *cohere* means *to hold together*. The law of coherence requires that the parts of a story should hold together, so that one part will seem to follow another naturally. Parts of a story that are out of their proper place cannot be made to cohere, but sometimes parts that seem to be unrelated may be made to cohere by the addition of a transitional expression, such as *A few minutes later*, *When I recovered from my confusion*, *After he had waited an hour*, or *The next day*. When a change of time occurs in your story, prevent a lack of coherence by using a transitional expression to indicate the lapse of time.

Digitized by Google

13. SHORT TALK ASSIGNMENT

Give an account of how you or you and others once did something.

Example:

THE CIRCUS BUMP [1]

When we first moved to our country house we used to hire Warson's horse. But it was not long until we bought Terry, and then father built a barn for him. Terry was a rather scraggy-looking gray beast with an honest, though not comely Roman nose, but his sterling qualities developed later and he was found to be swift, strong, and gentle, a horse for either the carriage or the saddle. I was very fond of him and for several years I used to take care of him and rode him almost every day. As I grew bigger and bolder, I would try experiments. Sometimes I would jump on his back and ride him without saddle or bridle. Later still I used to jump fences and ride circus-fashion, standing on his back.

The first time I tried to ride circus-fashion I had a striking illustration of the fickleness of fortune. I made very careful preparations. I put most of the saddle-cloth back of the saddle so that there would be a good place to stand. I took off my shoes so that I could not slip, and letting Terry walk slowly, I first rose to my knees and then stood crouching very low upon his back in most unstable equilibrium. But gradually I got used to it. I lifted my head higher and finally stood upright upon Terry's back and felt very grand. Bogert's boys were in the adjoining lot gazing at me with wonder and admiration. This spurred me to further endeavors. I made Terry pace a little and still stood upright upon his back. But even this did not satisfy me, so I gave him a cut with the whip to make him gallop. The result was not what I expected. As I was behind the saddle he tossed me a few inches in the air at each bound and I

[1] From "Dorothy Day," by William Dudley Foulke. Published by The Cosmopolitan Press. Copyright 1911.

Digitized by Google

went across the field — jump, jump, jump, till we came to the fence. There Terry stopped, but I could not stop. I went over his neck and over the fence, and landed on my head in Israel Hodgin's field. Then Bogert's boys, who had been all awe and envy, set up a shout of derision, and I crawled back and hobbled home.

Before you prepare your talk you will do well to read again sec. 6, p. 7, of Chapter 1, which is entitled "The First Talks."

The first paragraph in the example is descriptive and introductory. The story really begins with the second paragraph, for there is where the action, or plot, begins. From the beginning of the second paragraph to the end, we are kept looking forward to know what happened next and what the outcome was. Observe how the example is made vivid and entertaining by the use of such descriptive expressions as "Terry was a rather scraggy-looking gray beast"; "I stood crouching very low upon his back"; "Bogert's boys were in an adjoining lot gazing at me with wonder and admiration"; and "Bogert's boys, who had been all awe and envy, set up a shout of derision."

Since the purpose of literature is to give truths rather than facts, it is not essential that these reminiscences should hold strictly to facts. It is essential that they should show convincingly how a person may think and feel and act. However, your story is not likely to seem true to life unless it is based upon an incident that you actually experienced.

Your subject need not be an unusual incident. An ordinary experience may be made very interesting if it is related with the simplicity and sincerity of child life. Try to recall vividly how you felt and acted when the incident occurred,

Digitized by Google

and then try to make the class understand how you felt and acted.

Suggested subjects: My first adventure in business; How I earned my first dollar; How I made my first cake; How I got my first pair of boots; How I made an automobile; How I washed the cat; How we taught the dog to swim; How we organized a circus; How we walked the plank; How I smoked grandfather's pipe; How we caught the mouse; How I robbed the birds' nest; How I ran away from mother; How I invited Mary to go to a party; How I cut my hair; How we spent the quarter; How I chose a seatmate.

14. THE PHRASE

Prepare for recitation the discussion and the exercises in sec. 8, p. 163, of Chapter 5.

15. THE USE OF WORDS

Prepare for recitation the discussion in sec. 12, p. 234, of Chapter 8.

Select the correct word in each of the following sentences and give the reason for your choice:

1. (*May* or *Can*) I borrow your book?
2. We (*stopped* or *stayed*) at the hotel two days.
3. Will you (*learn* or *teach*) me how to swim?
4. I (*think* or *guess*) I shall go now.
5. When do you (*expect* or *suppose*) they will come?
6. Will you please (*leave* or *let*) me go?
7. I was (*most* or *almost*) afraid to go.
8. I (*love* or *like*) apple pie.
9. His actions were (*real* or *really*) exasperating.
10. The man was (*hanged* or *hung*).
11. When he arrived, we felt (*some* or *somewhat*) relieved.

Digitized by Google

12. The day was (*real* or *extremely*) warm.
13. He will remain (*provided* or *providing*) he is needed.
14. We did not (*suspect* or *suspicion*) him.
15. He (*hanged* or *hung*) his coat on a nail.
16. The boy and his sister helped (*each other* or *one another*).
17. She had many gifts (*beside* or *besides*) what we brought.
18. Teacher said that we (*might* or *could*) go to play.
19. (*Most* or *Almost*) any one can do this.
20. (*Farther* or *Further*) than this, I have nothing to say.
21. The work will not be done (*without* or *unless*) we do it.

16. SHORT THEME ASSIGNMENT

Write an account of an experience you once had in school. Use the pronoun *I* or *we*.

Example:

CAUGHT [1]

Our teacher, Miss Ream, was a stooped little woman who wore glasses and always tiptoed round the room hunting for trouble. One day she was gliding about from desk to desk grading copy books. I kept my eye on her for a time, but finally, as I glanced around the room, she was nowhere to be seen. Supposing of course that she had stepped into the hall, I arose and, in a voice loud enough for all those about me to hear, said, "Where's Granny?"

Just as I uttered the words I turned my head and saw her standing at my left ready to grade my copy book. My face turned crimson and great drops of perspiration stood upon my forehead, but she only smiled down upon me and said, "Is it too warm in the room for you, my dear?"

Although the example is a very simple story, it contains the three elements of long, complex stories. The characters are made to seem lifelike more by the use of descrip-

[1] A student's theme.

Digitized by Google

tive expressions suggesting action and mental state than by details of personal appearance. Such expressions as *tiptoed*, *hunting for trouble*, *face turned crimson*, *drops of perspiration*, and *smiled down upon me* make us feel somewhat acquainted with both the pupil and the "stooped little woman." The plot element begins with the discovery of the teacher by the pupil's desk. We immediately wonder what happened when these characters were placed in this situation. We might further complicate the plot by having the pupil think, in his excitement, that the teacher said, "You may leave the room, my dear." Not many details of descriptive setting are given, yet enough of such details as *copy books*, *desks*, and *hall* are given to make us imagine the nature of the place.

You will do well to choose as a subject a simple incident, such as an embarrassing incident, a well-deserved punishment, or an undeserved commendation. Recall vividly how you felt and acted and how the other pupils and the teacher looked and acted when the incident occurred, and then tell the story so as to show what the incident meant to you and to the school.

Suggested subjects: The popgun tragedy; The misdirected note; The dill pickle expression; The first valentine; Second best; My unwelcome seatmate; Two minutes late; The last gumdrop; My art exhibition; Walking like the superintendent; The new top; The last time I chewed my book; Hiding teacher's overshoes; The real punishment.

17. HOW TO USE THE APOSTROPHE

Prepare for recitation the discussion and the exercises in sec. 10, p. 188, of Chapter 6.

Digitized by Google

18. SHORT THEME ASSIGNMENT

Write a story about one page in length based on an incident in your experience. Use the pronoun *I* or *we*.

Example:

A RETROACTIVE "BOO"[1]

I had great awe of grandfather, but once the spirit of mischief was too strong for me. I entered the room softly and seeing him standing with back toward me, arrayed in his dressing gown and having upon his head a nightcap that ran up into a point with a small tassel at the end, I thought I would try to scare him. Stealing behind him unobserved, and reaching up as close to his ear as I could get, I shouted at the top of my voice, "Boo!" But when he turned upon me, the horrible expression in his shrunken eyes and open mouth frightened me a great deal more than the noise had frightened him. I flew headlong out of the room and in Katy's arms I sorrowed over my transgression.

For two or three days afterward I felt like a very wicked boy, but at the end of that time grandfather sent a note, saying: "I forgive little Robert for scaring me," whereupon I ventured back into his room and there was full reconciliation and happiness. But the pointed nightcap with the tassel, which had been so closely associated with the dreadful look, became in my eyes a thing of gruesome and unearthly character.

The example is one of very many reminiscences of childhood that have been published recently. You may write a better story than some that have been published if you recall vividly an incident of childhood and tell about it so as to suggest how you felt and acted when it occurred.

This theme is to be similar to the last one assigned, but it need not be a reminiscence of school days.

[1] From "Dorothy Day," by William Dudley Foulke. Published by The Cosmopolitan Press. Copyright, 1911.

Digitized by Google

Suggested subjects: My Hallowe'en joke; The real April fool; My punishment; Trading dogs; The tooth pulling; Playing for keeps; The lost letter; The mud pie tragedy.

19. PUNCTUATION OF DIRECT DISCOURSE

Prepare for recitation the discussion and the exercises in sec. 9, p. 186, of Chapter 6.

20. ASSIGNMENT IN PARAGRAPHING

Rewrite the following selection, using the present method of paragraphing and punctuating:

How King Arthur Got Excalibur[1]

And as they rode, Arthur said, I have no sword. No force, said Merlin, hereby is a sword that shall be yours, an I may. So they rode till they came to a lake, the which was a fair water and broad, and in the midst of the lake Arthur was ware of an arm clothed in white samite, that held a fair sword in that hand. Lo! said Merlin, yonder is that sword that I spake of. With that they saw a damosel going upon the lake. What Damosel is that? said Arthur. That is the Lady of the Lake, said Merlin; and within that lake is a rock, and therein is as fair a place as any on earth, and richly beseen; and this Damosel will come to you anon, and then speak ye fair to her that she will give you that sword. Anon withal came the damosel unto Arthur, and saluted him, and he her again. Damosel, said Arthur, what sword is that, that yonder the arm holdeth above the water? I would it were mine, for I have no sword. Sir Arthur, king, said the damosel, that sword is mine, and if you will give me a gift when I ask it you, ye shall have it. By my faith, said Arthur, I will give you what gift ye will ask. Well! said the damosel, go ye into yonder barge, and row yourself to the sword, and take it and the scabbard with you, and I will ask

[1] From "Everyman's" edition of Sir Thomas Malory's "Le Morte D'Arthur." Published by E. P. Dutton and Co.

Digitized by Google

my gift when I see my time. So Sir Arthur and Merlin alit and tied their horses to two trees, and so they went into the ship, and when they came to the sword that the hand held, Sir Arthur took it with him, and the arm and the hand went under the water. And so they came unto the land and rode forth.

Sir Thomas Malory's "Le Morte D'Arthur," from which the selection was taken, was published by William Caxton in 1485. The sentence structure and the paragraphing of the example are as they are in the original, but the spelling and the punctuation have been somewhat modernized.

The easiest way to learn the modern method of paragraphing direct discourse is to examine the paragraph structure of a story in a book or magazine published recently by a good publishing house. For convenience, turn to the example under the next theme assignment and study it carefully. Observe that **two characters are not quoted in one paragraph**. Also observe that a sentence is not divided into two paragraphs; that is, a quotation following the word *said* is not placed in a separate paragraph. An exception occurs when the quotation is very long or when it is poetry. Sentences that lead up to a quotation may be included in the paragraph with it, as may sentences following the quotation if there is no change, or transition, in the thought.

21. PARTICIPLES AND PARTICIPIAL PHRASES

Prepare for recitation the discussion and the exercises in sec. 9, p. 166, of Chapter 5.

22. SHORT THEME ASSIGNMENT

Write a story based on an experience that you once had, using direct discourse. Use the pronoun *I* or *we*.

Digitized by Google

Example:

THE SIEGE OF THE PSEUDO TOOTH[1]

I was jealous because Elizabeth Ann and Mary Ellen had new ribbons and shoes and I had received nothing. While I was sulking in the playroom, the door opened and Elizabeth Ann stuck her head in.

"I say, John," she said coquettishly, "come out and play with us."

"What'er you going to play?" I demanded gruffly, without looking at her.

"We're going to have a tea party, and you're to be my beau, and Mary Ellen is to be the chaperon."

"What'er you going to have to eat?" I asked.

"Crackers and water," she responded.

"People don't have crackers and water at tea parties," I remarked sarcastically.

"Well, I guess we can imagine, can't we?" retorted Elizabeth, her blue eyes snapping and her black braids sticking out a trifle stiffer. "Are you going to come?"

"Aw, go on!" I said. "Girls are too tame to play with. I'm going to read 'Treasure Island.'"

"We always play pirate with you," she said frostily. "We won't the next time."

I had not forgotten the new ribbons and shoes, so I rolled my gum to one side of my mouth and, turning suddenly on her, growled out, "Can't you see I've got the toothache? A fellow can't eat when he's got the toothache, can he?"

"Oh!" retorted Elizabeth, "why didn't you say that in the first place!" and she slammed the door and disappeared.

When she was gone I began to feel a little sorry. After all, it was rather dull up there all by myself. They were playing directly under the window, so I went to it and looked out. And what did I see! Instead of crackers and water, there were pink-iced cakes, steaming cocoa, and peppermints. I felt like

[1] A student's theme.

Digitized by Google

bumping my head against the wall. Finally I resolved to go down and stroll by them in the hope that they might invite me to join them.

But as I approached, a cunning light flashed up in Elizabeth Ann's eyes, and she said knowingly, "Aren't you sorry, John, that you have the toothache? You know, a fellow can't eat when he has the toothache."

I saw that my scheme had failed, so I pretended not to hear her and walked by, whistling and trying to look unconcerned. But I resolved that next time I would locate my pain more judiciously.

Contractions such as *don't* and *I'll* may be used in direct quotations, but they should not be used in themes except in direct quotations.

Although one purpose of this assignment is to teach the use of direct discourse, you should not quote useless conversation. The direct quotations should help to tell the story, as they do in the example. The theme need not be entirely conversation, but it should contain enough direct discourse to show the nature of the characters.

Recall how the neighbor boy persuaded you to let him shear your cat, or how grandfather helped you out of trouble when you turned the clock ahead an hour, or some other experience with a person whom you remember distinctly. In telling the story, change the facts somewhat if you wish to do so, but try to make the direct quotations as much as possible like the language that you and the other person or persons used.

Suggested subjects: The green persimmon; The fate of the new apron; Trading hats; The beehive tragedy; The new hatchet; The borrowed dress; Amateur barbering; Teaching Fatty Williams to swim; Juvenile doctoring; Borrowed plumes;

Digitized by Google

My first beau; The lost carfare; The attic tragedy; Planting a penny.

23. PUNCTUATION: INITIAL PHRASES AND CLAUSES

Prepare for recitation the discussion and the exercises in sec. 5, p. 181, of Chapter 6, and the rule to which the section refers.

24. EMPHASIS IN NARRATION

Think of a story that will contain the following details: *a dish of strawberry preserves in grandmother's pantry, a hungry child, and grandmother.* Decide first where you will place the emphasis. Will the center of interest be the dish, or the strawberry preserves, or the child, or grandmother? Your story is not likely to have one unified purpose unless you determine what or whom the story is to be primarily about. Usually it is best to mention the center of interest in the first part of the story.

Suppose that you choose the dish as the center of interest. Your story about the dish might begin as follows:

The old-fashioned dish, decorated with quaint blue windmills, usually was safely locked in Grandmother Brown's china closet. Grandmother liked to tell how her great-grandfather had brought it from England in the *Mayflower*.

One Saturday morning Grandmother Brown very carefully took the dish from the closet, washed it, and filled it with strawberry preserves, for on the next day the precious old dish was to be used in honor of grandfather's birthday.

Now suppose that you choose a hungry child as the center of interest. The nature of the child you choose will help to determine the plot of the story. Choose Jimmy, a

Digitized by Google

barefoot, active boy who is truthful but hungry. Your story about Jimmy might begin in this way:

Jimmy pressed his freckled, snub nose to the keyhole of Grandmother Brown's pantry door and sniffed vigorously. He surely smelled freshly baked cookies. Grandmother would give him a cooky, he felt sure, if she knew he had come to visit her for half an hour. Grandmother was asleep, however, and mother had told him not to disturb grandmother if she was taking her nap.

You may complete the story of Jimmy by telling how he let the dish of preserves fall from the shelf and how he told grandmother, who awoke when the dish crashed on the floor. Suppose that you now wish to choose grandmother as the center of interest. Your story may begin as follows:

Grandmother Brown placed an old-fashioned dish full of strawberry preserves on the pantry shelf and smiled with proud satisfaction, for at last she had completed the preparations for grandfather's birthday dinner. On the next day her only grandchild would help her celebrate the anniversary. As her eye rested on the old blue dish, she thought proudly of her great-grandfather who had brought the dish from England, and then she thought of Jimmy, her grandson. Would Jimmy ever do anything that would disgrace the family? She had reasons for hoping that he would not. Would he always be honest and truthful? She believed that he would, yet she would give her dearest treasure to be assured that Jimmy had the sturdy, honest spirit of her great-grandfather.

Still another center of interest might be selected, — the strawberry preserves. You might construct the beginning of a story about the strawberry preserves that came from grandfather's old farm, — the last can, which had been saved for some special occasion.

Digitized by Google

You probably made yourself the center of interest in the stories of personal experiences that you prepared for the previous assignments. Now, however, you are to construct some stories in the third person, or from what is called "the impersonal point of view." You are not likely to unify these stories well unless you choose the center of interest for each before you begin to construct it.

25. SHORT THEME ASSIGNMENT

Write a story from the impersonal point of view.

Example:

AUNT BETSEY'S FLAG OF TRUCE [1]

If Aunt Betsey Brown had not been such a crabbed, hot-tempered old woman, it probably would never have occurred to Jimmy to steal the roses that grew along the fence. But as it was, rejoicing boylike in her terrible wrath, he invited the Gordon twins to go with him to enjoy the fun. Just as the three had loaded their hands with Aunt Betsey's roses, Aunt Betsey herself appeared with blazing eyes, shaking her fists at the children and calling them terrible names. When she saw the stripped rosebush, however, her hands dropped to her sides, and her eyes filled with tears. She turned and walked slowly back to the house.

"Say, I'll bet she was saving these for her pa," one of the twins gasped. "You know he's been sick, and he's crazy for flowers."

Jimmy thought of the withered, inoffensive old man who used to come to gather flowers in Miss Betsey's garden, and the smile gradually faded from his face. "Say, you kids, drop your flowers and go home!" he said sternly, and without a word the frightened twins scampered away.

Jimmy gathered the roses in his arms, and then hesitated.

[1] From "Reminiscences," by Louise Picket.

Digitized by Google

There was no boy in the world who disliked to acknowledge his errors more than Jimmy, but he knew there was but one thing to do. He climbed the fence with difficulty and walked hesitatingly to Aunt Betsey's kitchen door. She was standing at the stove frying doughnuts, and did not look up. Jimmy cleared his throat nervously, and Aunt Betsey raised her head and stared at him angrily.

"I brought your flowers back," he began uncertainly as he deposited them on the kitchen floor. "We didn't know your pa wanted them, but I'll take him some every day from our bushes. I'm awfully sorry."

"No, you're not!" Aunt Betsey said gruffly, but the angry wrinkle in her forehead relaxed. She lifted a beautiful brown doughnut from the pan and dipped it in sugar. Then she held it out to the astonished Jimmy. "You're a wicked little thief," she said, scrutinizing him carefully, "but I suppose you like doughnuts."

After mumbling a confused "Thank you, ma'am," Jimmy ran into the yard and cleared the fence with one jump. At sight of the plundered rosebush, his face flushed painfully, but he had an odd, indefinable feeling that he and Aunt Betsey Brown were enemies no longer.

Write your theme very neatly and carefully. Always remember that you can learn to improve your language only by thinking about its correctness and effectiveness.

The example is from the impersonal point of view; that is, it is in the third person. Examine carefully the paragraph structure of the example.

Your story, of course, should be original with you. Do not retell a story that you have read or heard. If you wish, you may base your story upon an incident in your experience, but do not tell it in the form of a reminiscence. Use a name, such as Ted or Elizabeth Ann, instead of the pronoun *I*. Try to make the characters seem true to life.

Digitized by Google

Suggested details for a plot: A girl who did not want to go to school, her mother, and a doctor; Two boys, a piece of chalk, Mr. Brown's new fence, and Mr. Brown; A school girl, some curl papers, and a teacher; An office boy, a powder rag, Mr. Smith, and Mr. Smith's young wife; A spinster, a bachelor neighbor, a phonograph, and a lawn-mower; A boy with a red blouse, an old turkey, and grandfather; A girl, two rival boys, and a pony or a valentine; A girl, her older sister, and some letters.

26. INCORRECT USE OF PHRASES

Prepare for recitation the discussion and the exercises in sec. 10, p. 167, of Chapter 5 and learn the rule to which the section refers.

27. ASSIGNMENT IN SPELLING

Prepare for recitation the discussion in sec. 7, p. 228, of Chapter 8. Learn the rule and be able to spell words governed by the rule and the words that are exceptions to the rule.

28. SHORT THEME ASSIGNMENT

Write a story from the impersonal point of view, in which at least one of the characters will be an animal or a fantastic character, such as a fairy, a dwarf, a giant, or a witch. Assume that your story is to be read to pupils in the second grade.

Example:

THE BOY-GHOST AND THE COW [1]

Once there was a little boy who wanted to be a ghost, so that he could see at night and so that he could climb up on the roof without having to hang on. So one night he woke up and found

[1] From "The Book of Knight and Barbara," by David Starr Jordan. Copyright, 1899. Published by D. Appleton and Company.

Digitized by Google

that he had his wish. He was a ghost, and he could see in the dark. And he went right up the chimney and out on the roof and slipped down the side of the house and out through the garden. There he stopped to think what he could do, for there wasn't anybody out in the garden for him to rush up to and say "Whoosh!" That is what ghosts are always doing when there is any one around. He could not see anybody except the old cow, Jersey Lily, that was fast asleep under the oak tree, with the green alfalfa up to her chin. So the little boy who was a ghost glided up to the old cow and said "Whoosh!"

The old cow opened her eyes and looked at him sleepily. Then the little boy remembered that ghosts sometimes take off their heads and throw them at people. So he took off his head and threw it at the old cow, and it caught on her horns. The point of one horn went right into the ghost's eye. Then the cow saw that she had a ghost head stuck on her horn, and she was scared and began to bellow and run about and swing her tail terribly.

And the little boy ran after her, but he couldn't see in the dark any more because he hadn't any head with him. And the faster he ran the louder the cow bellowed and the more he couldn't get hold of his head. All at once the cow gave a great whoop, and turned round and ran right over him, and he grabbed at the head just as he tumbled over into the ditch with the cow right on top of him. And when he had got his head back and put it on, he lay right on the floor under the bed, and the bedclothes were all piled up over him, and his mother had turned on the electric light so that she could find out what was the matter with the little boy.

Your story should not be merely a series of incidents related in the order of their occurrence. It should have a center of interest and unity of plot. Choose a chief character and have that character attempt to do something. Then keep the second-grade pupils looking forward to see what the outcome of the undertaking will be. Children

Digitized by Google

usually prefer stories that end happily; therefore you will do well not to have your story end with the death or serious injury of a good character. Stories of this kind often begin with such an expression as "Once upon a time." The story, of course, should be entirely original with you.

Suggested material: The puppy that liked to run away, Mother Dog, and Little Mary; The baby bird that wanted to see the world, Mother Bird, and Janie; The boy who could not learn to add fractions, Fraction Land, the bad king of the Fraction fairies, and the good princess of the Fraction fairies; The girl who always said "have went," a witch, a frog that said "have went," and a good fairy; A boy, a firefly in a jar, and a fairy that was lost; A dwarf with a butterfly for sale, a girl, and a fairy.

29. PUNCTUATION: ADJECTIVE PHRASES AND CLAUSES

Prepare for recitation the discussion and the exercises in sec. 6, p. 182, of Chapter 6 and learn the rule to which the section refers.

30. SHORT TALK ASSIGNMENT

Tell briefly and in your own language a story that is at least four pages in length.

In order to tell in two or three minutes a story that you might not be able to read in less than ten minutes, you should very carefully select the essential details and omit all details that are not essential. Choose descriptive details with care and try to tell the story so as to hold the interest of the class.

Suggested stories: An old Greek story, An old Roman story, A story about Thor, *The Pied Piper of Hamelin*, *Rip Van Winkle*, *The King of the Golden River*, *Man without a Country*, *The Ancient*

Digitized by Google

Mariner, The Great Stone Face, Palamon and Arcite, The Ugly Duckling, The Gold Bug, Lochinvar, The Courtship of Miles Standish.

31. USE OF PHRASES IN SENTENCE REVISION

Prepare for recitation the discussion and the exercises in sec. 11, p. 169, of Chapter 5.

32. LONG THEME ASSIGNMENT

Write a story about four pages in length. Let the plot be entirely original with you.

Example:

A POWER FOR MISS EMILY[1]

"I'd do a power for Miss Emily," Sammy remarked as he handed a drink to Mammy Lou. He stood near the old well, back of Mammy Lou's cabin, and his round, dark face shone with unusual interest as he repeated in the slow, musical accent peculiar to his race, "Yes, I'd do a power for Miss Emily."

Who was Miss Emily? Although her name is not honored in history, it was both honored and loved in the Maple Grove district, for she was Sammy's teacher, and she was also his queen and his idol. It was only the middle of March, but the children of the district had already planned what each should give to Miss Emily on her birthday, which would be the thirteenth of April. Sammy alone had been ignored when the plans had been made. He had heard spiteful little Maria White say that of course they would not expect Mammy Lou's Sammy to bring anything, because people who lived in log cabins, with pigs in the front yard, were not expected to give birthday presents. Poor Sammy had turned away, with a lump in his throat, saying, "Maria will see. I'd do a power for Miss Emily."

Sammy had just succeeded in begging from Mammy Lou her only geranium, a small, forlorn-looking plant. As he hurried

[1] By Mary Funican.

Digitized by Google

away to place it in the sunniest corner of the window, he felt sure that a month would work wonders with it and that he could give a present that would please Miss Emily.

Sammy was a happy boy the next three weeks. Was he not working for Miss Emily? Not another geranium in the Maple Grove district received such careful attention as his. He did not venture to trust any of his schoolmates with his secret. Even stolid Mammy Lou became interested.

When the Monday before the eventful Thursday arrived, the plant was twice as large as it had been and there was a large bud among the leaves that would be a fine red blossom by Thursday. He carried the geranium to the back step to water it. Then he heard the shrill voice of Mammy Lou calling him to the garden. The chickens were scratching the potato hills. When the last chicken had been driven from the garden, the little colored boy, coatless, hatless, and almost breathless, raced back to his plant.

In his excitement Sammy had forgotten that his pet pig, Smutty, was in the yard. With the curiosity of his kind, Smutty had pushed the flower-pot from the step; and when Sammy returned, the plant was hopelessly crushed beneath Smutty's feet. Sammy was too shocked and grieved to scold Smutty. Gently he laid the broken pieces of the plant on the window seat and hurried away to school. That day Miss Emily wondered why Sammy's kinky head went down on his desk so often and why he did not wave his black hand as usual, but her kind questions brought no satisfactory explanation.

That evening Sammy was sent on an errand to Judge Morton's house. Annabelle Morton was playing with some sheets of tissue paper and explained that her sister had been making flowers from them. Sammy's eyes grew large with wonder, and Annabelle, seeing his interest, gave him five sheets. He rushed home excitedly, and eagerly begged Mammy Lou to make him some flowers. Although she protested strongly, she finally agreed to do so if Sammy would wash the dishes and hoe in the garden.

Digitized by Google

The next two days were busy ones for Sammy. His back and arms ached when night came, but he was contented, and he even murmured in his sleep, "I'd do a power for Miss Emily." When Thursday came, a bunch of red and white roses had been prepared by Mammy's stiff fingers. Then, while Sammy was carrying them carefully to school, a terrifying thought came to him: What if Miss Emily should be ashamed of them!

But Sammy need not have feared. Miss Emily received many beautiful flowers and other gifts, but she found a place on her desk for his bouquet. When evening came she thanked all the children for their gifts, and then she held up Sammy's bouquet, and said that his flowers would remain fresh and pretty when others were faded. Then she smiled at Sammy. He did not understand all she had said, but he did understand the smile, and in happiness that evening he almost fell over Mammy Lou on the back step. His eyes told the story, and the old woman did not need his joyful "I'd do a power for Miss Emily" to know that at last the geranium was forgotten.

Unless your teacher narrows the assignment, the story may be in the form of a reminiscence or from the impersonal point of view. You may use direct discourse if you choose to do so.

Construct a well-unified plot that will keep the reader looking forward to the outcome, and choose descriptive details that will make the characters and places seem vivid. Avoid such a subject as an account of the incidents of a picnic or a journey, for it would lead you to construct a descriptive sketch rather than a story with a unified plot. If you choose to do so, you may use fantastic characters, such as fairies or witches.

Suggested subjects: The false invitation; The note to Betty; The counterfeit coin; The sour watermelon; The guilty conscience; Sister's letters; Cheating big brother; Ending the

Digitized by Google

back yard strike; The punishment of Beefy Hamill; The lost dollar; My prize chicken; George's new boots; The composition fairy.

33. READING ASSIGNMENT

Read your long story to the class.

The expression *oral reading* means more than merely pronouncing words that are written or printed. It means interpreting thought from a written or printed page. The first essential is a clear voice, loud enough to be heard distinctly; but an appreciation of the thought and feeling is also essential. Some parts should be read slowly and others rapidly. Some parts should be read softly and others in a loud, firm voice. An appreciation of the meaning to be conveyed should enable one to place the emphasis properly.

When you read your theme, stand erect, articulate distinctly, and pronounce the words correctly.

Digitized by Google

CHAPTER III

DISCOURSE PRIMARILY EXPOSITORY

1. WHAT EXPOSITION IS

Kinds of Discourse. For convenience, discourse is divided into four classes, called description, narration, exposition, and argumentation. We must not assume, however, that every piece of discourse belongs entirely in one of these classes. We have seen that description and narration are often combined to form a descriptive-narrative sketch; and we shall see that exposition may be combined in a similar way with description, narration, or argumentation.

Definition. Exposition is frequently defined as **explanation**; but the definition is not exact. In one sense, a description is an explanation of how a particular thing appealed to the senses, for it makes clear how the thing looked, sounded, felt, smelled, or tasted. Exposition differs from description in that it does not deal with particular things. It deals with general or abstract subject matter; that is, with subject matter that cannot be known directly through the senses, such as astronomy, taxes, school spirit, or the way to make nails. Its purpose is to teach. This page is exposition. A formal definition may be stated as follows: **Exposition is that kind of discourse that explains general or abstract subject matter.**

Digitized by Google

What Exposition by Definition Is. The word *definition* is used in rhetoric with a broader meaning than you have probably supposed it to have. **Exposition by definition is that method of exposition that explains by showing general characteristics.** If we say, "Astronomy is interesting," we tell one of the general characteristics of astronomy. This is exposition by definition. If we say, "Astronomy is an interesting subject of study," we give a fuller explanation to one who knew nothing about astronomy, for we tell that the general characteristics expressed by "subject of study" belong to astronomy. This is exposition by definition. We might give other general characteristics or comparisons or contrasts or examples to show how the general characteristics of astronomy differ from those of other courses of study. Our definition, of course, would be incomplete if we gave only one general characteristic. This paragraph is exposition by definition.

Exposition by Division. In a later section we shall study another method of explaining, called exposition by division. We learned something about this method when we studied topical paragraphing and learned to divide subject matter into topics, each of which would be discussed separately. Exposition by division is that method of exposition that explains by telling the parts, kinds, or classes of the subject matter. In long expositions we use both the method of division and that of definition, but in short expositions we may use only one method. Observe how division is used informally in this section.

Definition by Synonyms. When we explain by the method of definition, we may use various ways of showing

Digitized by Google

the general characteristics of the subject. One of these ways is by the use of synonyms. **A synonym is a word that means almost the same as another word**; that is, it denotes almost the same general characteristic or characteristics. Thus the expression *to affirm* is a synonym for the expression *to assert*. Very frequently we explain the meaning of a word by giving a synonym. Many such explanations are to be found in dictionaries. It is true that the definition is not complete, for probably no two words have exactly the same meaning; but often the definition is sufficient.

2. A DEFINITE SUBJECT

Prepare for recitation the discussion and the exercises in sec. 1, p. 192, of Chapter 7.

3. ASSIGNMENT IN THE USE OF SYNONYMS

Assume that a pupil in the fourth grade has asked you to explain the meaning of each of the following words. Give a synonym that would make him understand the general meaning of the word and then give a sentence that would illustrate its use. Consult a dictionary when you do not know exactly the meaning of one of the words.

arduous	to acquire	malady	frigid
fastidious	to impede	transcript	docile
garrulous	to censure	facility	comely
dilatory	to facilitate	aversion	obstinate
dolorous	to delete	amateur	florid
desultory	to negotiate	demise	stolid
imminent	to convene	apathy	puerile

Digitized by Google

4. A LOGICAL PREDICATE

Prepare for recitation the discussion and the exercises in sec. 2, p. 194, of Chapter 7.

5. LOGICAL DEFINITION

The definition we use when we explain things is usually informal and incomplete. Sometimes, however, we have occasion to use complete and logical definitions, especially in class recitations and in examinations.

A good logical definition names the thing to be defined, puts it into the smallest class that is likely to be understood, and distinguishes it from other members of its class. The three parts may be indicated as follows:

NAME	CLASS	GENERAL CHARACTERISTICS
A sentence is	a group of words	that expresses a thought.
Tennis is	a game	played by driving a ball with a racquet across a field divided by a net.
A square is	rectangle	an equilateral.
Grammar is	a language study	that deals with the structure of sentences.

When you attempt to give a definition, be very careful to classify, and to classify correctly. Do not assert that the subject is what it is not. Make the predicate of the sentence logical. This is discussed in section 2 of Chapter 7. The error exists in the sentence, "Astronomy is all about the heavenly bodies." To correct the error we should add a class term, such as *science* or *subject of study*, making the

Digitized by Google

logical definition, *Astronomy is the science that treats of the heavenly bodies.* The classification is incorrect in the definition, "A sentence is a thought expressed in words," because a sentence is not a thought. To correct the definition we correct the classification, making the logical definition, *A sentence is a group of words that expresses a thought.*

You will observe another kind of error in the definition, "History is the record of historical events." Do not define a term by using a word derived from that term. A better definition would be, *History is a record of the important acts of the human race.*

Exercises:

Tell why each of the following definitions is not good, and then change it so that it will be good.

1. A synonym is where one word is used with almost the same meaning as another.
2. Description is telling how a particular thing looked, sounded, felt, smelled, or tasted.
3. To describe a thing is to give a description of it.
4. The Declaration of Independence was when the colonies formally announced their freedom from the control of the British government.
5. A railroad train collision is where one train runs into another.
6. A stubborn person is one who acts in a stubborn way.
7. Kindness is the way in which one person is considerate of the rights and feelings of others.
8. A derivative word is where one word is derived from another.
9. A redundant expression is to use an expression that is superfluous.

Digitized by Google

10. An island is where a body of land is entirely surrounded by water.

6. VARIOUS WAYS OF DEFINING

We have seen that the word *definition* as it is used in rhetoric does not necessarily mean a logical definition. When we explain by the method of definition, we make clear one or more of the general characteristics of the thing to be explained. We may do this sometimes by logical definition, but there are various other means, some of which we shall now consider.

Examples. When you were asked to explain the meaning of the words in section 3, you were asked to give sentences that would illustrate the use of the words. These sentences were examples. If you examine this section or any chapter in this book, you will find many examples used for the purpose of explanation. If you observe how frequently your teacher asks for examples or gives them, you will see that examples are very useful in making clear explanations.

It will be well to learn that there are two kinds of examples, — particular and general. A particular example applies to a particular person or thing, while a general example applies in a general way to the entire group or class that is to be explained. Suppose that you were asked to give a talk about the superstition of sailors. You might give a particular example by saying, "An old sailor in our town always refuses to begin a voyage on the thirteenth day of the month." You might also use a general example by saying, "Sailors think it a bad omen to have a gull killed by one of the crew."

Digitized by Google

Enumeration of General Details. We have learned that a person may explain by enumerating general characteristics. If you were to explain a good way to make a lemon pie, you might tell, in their proper order, the things that should be done. This would be an enumeration of general details.

Comparison. Suppose you were asked to explain to the class the cause of day and night and the seasons. You perhaps would succeed well if you were to compare the earth with an orange revolving on an inclined axis while it moves around a lighted lamp. The general details of the rather complex subject probably would be made clear by this simple comparison. You will understand why a comparison should be simpler and better understood than the thing to be explained.

Contrast. Assume that you wish to tell George Washington about modern trains. How would you make him understand how rapidly they move and how much they carry? You might contrast them with the slow stage-coaches that he knew.

Iteration. An iteration is a useful repetition; a redundancy is a useless repetition. If a lawyer were to say that his client was procrastinating, he might see that some of the jurors did not understand. To explain the word, he might repeat the statement in other words by saying, "He does not act promptly; he puts off doing things." This would be iteration. Good salesmen, teachers, preachers, and business men use iteration frequently to emphasize the things they consider important.

Cause and Effect. If you were to prepare a talk about the growth of New York City or Los Angeles, part of your

Digitized by Google

discussion might be an explanation of the cause of its growth or the effect of its growth upon the commerce of the state. If you were to explain your absence from school, you probably would tell the cause. If you were to talk about vaccination, you might explain its effect in controlling smallpox or typhoid fever.

Other Ways. When we attempt to show the general characteristics of a subject, we usually use more than one of the ways that have been mentioned, and often we tell such general details as **use**, **purpose**, **value**, or **results**. The nature of the subject and the purpose of our explanation usually will help us to decide how we should go about making the exposition clear.

7. SHORT TALK ASSIGNMENT

In a talk about three minutes in length, give a clear explanation of one of the following topics, which the teacher will assign to you. Begin your talk with a formal definition. To make your explanation clear, use examples or other ways of defining.

1. Probate courts; 2. Civil rights; 3. The President's veto; 4. Naturalization; 5. Income tax; 6. Inheritance tax; 7. The Australian ballot; 8. The short ballot; 9. The referendum; 10. Reciprocity; 11. Protective tariff; 12. Postal savings; 13. Board of trade; 14. Railroad stock; 15. Declaring a dividend; 16. A broker; 17. A rebate; 18. A monopoly; 19. A labor union; 20. Primary election; 21. Declaration of bankruptcy; 22. A United States bond; 23. A copyright; 24. A patent; 25. Infectious diseases; 26. An anæsthetic; 27. Vaccination, 28. Libel; 29. International law; 30. An ambassador; 31. A fireless cooker; 32. An electric coil; 33. An

Digitized by Google

electric battery; 34. The cylinders of an engine; 35. To graft trees; 36. To hemstitch; 37. To punt a football; 38. To make books balance; 39. To indorse a note; 40. To baste a fowl.

8. ASSIGNMENT IN DEFINITION AND SPELLING

Be prepared to explain to the class the meaning of the black-faced words in each of the following exercises and to illustrate by using them correctly in the sentence that is indicated. Your explanation need not be a logical definition, but it should be so clear that pupils in the fifth grade would understand it.

When the explanations have been given, the teacher may conduct a spelling lesson. These words are often misspelled. Learn them so well that you will always spell them correctly. Some of the words are homonyms; that is, they are words similar in pronunciation but different in meaning.

1. **Lose — loose**: A —— board in the sidewalk caused me to —— my balance.

2. **Principal — principle**: The —— of the school read the —— part of the lesson and explained the —— that it presented.

3. **Capital — capitol**: The —— building is situated in the —— city of the state, the name of which should begin with a —— letter.

4. **There — their**: The children took —— dolls to the field and left them —— under a tree.

5. **Alter — altar**: He did not —— the plans for the church except the dimensions of the ——.

6. **Aisle — isle**: On the small —— of Wight is a church with only one ——.

7. **Peel — peal**: Just as she began to —— the fruit, she heard a loud —— of thunder.

Digitized by Google

8. **Aloud — allowed**: The pupils were not —— to talk ——.

9. **Herd — heard**: We —— the large —— of cattle moving restlessly.

10. **Fare — fair**: We paid the car —— to the country —— and enjoyed the —— weather.

11. **To — too — two**: I was —— frightened —— speak —— the —— men, and John was ——.

12. **Lightning — lightening**: While the men were busy —— the ship, the —— flashed occasionally.

13. **Coarse — course**: Of —— we cleared all —— grass from the race ——.

14. **Ringing — wringing**: While she was —— the clothes, she heard the fire bells ——.

15. **Lead — led**: We tried to —— the colt as we had —— it, but it refused to be ——.

16. **Angel — angle**: A path, forming a right —— with the driveway, led to the statue of an ——.

17. **Council — counsel**: The city —— asked for the —— of the city attorney.

18. **Minor — miner**: The son of the —— was a ——, for he was only eighteen years old.

19. **Fourth — forth**: 'The casket was brought —— for the —— time, and the herald again spoke of its beauty, value, historic interest, and so ——.

20. **Stationery — stationary**: We bought some —— at a —— stand by the roadside.

9. DIVISION IN EXPOSITION

Exposition by Division. We have learned that exposition may be made entirely by the method of division. Such exposition may be called classification. Its nature is indicated by the definition: **Exposition by division is that method of exposition that explains by telling the parts or**

Digitized by Google

classes or kinds of characteristics. The method of division is used exclusively in the following explanation of vocational education.

Vocational education may be divided into two classes: industrial arts and domestic economy. Industrial arts, as they are taught in most schools, are of three kinds: mechanical drawing, metal work, and woodwork. Domestic economy includes work in sewing and cooking.

Although such expositions usually are short, you can see that exposition by division might form a large part of scientific explanation involving much classification, such as books on botany or astronomy.

Use of Division in Expository Themes. We shall not write themes that will require only the method of division, but we shall need to use division in organizing material for expository talks and themes. If you examine the table of contents in a book on science, you may get a helpful insight to the use of division in long expository papers.

Examine a textbook in physics, physical geography, or physiology and you will see how a great amount of subject matter is divided and organized so that the reader does not become confused. The subject matter is divided into chapters, each of which explains its own particular part of the subject. The chapters are divided, at least into paragraphs. Some of the chapters may have two or more main divisions, and these in turn may be divided into paragraphs. Thus the organization of a long piece of exposition, with its divisions and subdivisions, is like the organization of an army. Every part of the thought has a definite place.

Digitized by Google

How to Divide. When you wish to prepare an expository paper or talk of more than one paragraph, begin as an author would before writing an expository book, — decide what the principal divisions, or topics, will be. Unless the subject is one with which people are familiar, the first part should be an introduction giving a definition or an explanation of the general nature of the subject.

If you choose to make your exposition somewhat formal, or scientific, you may plan to divide the subject into parts or classes. In this case you should prepare, for your own guidance, a classification like that in the second paragraph of this section. You will find such a classification still more helpful if you put it into the form of an outline like the following:

VOCATIONAL EDUCATION

I. Introduction.
II. Kinds.
  A. Industrial arts.
    1. Mechanical drawing.
    2. Metal work.
    3. Woodwork.
  B. Domestic economy.
    1. Sewing.
    2. Cooking.

You may choose, however, to make your theme an informal exposition, such as you might use if you were talking to some one about the subject. In this case you would not attempt to give complete classifications or logical definitions. For your own guidance you should jot down various topics which you might wish to discuss, like the following:

Digitized by Google

Why I like work in vocational education.
Kinds of vocational education.
How vocational education may affect industry.
The vocational education work in our school.

After thinking about the topics you have written in this way, you probably will see that some of them should be omitted to prevent your theme from being too long or to secure unity of purpose. You also will probably see that you should rearrange them, in order to secure coherence and orderliness of arrangement. Finally you should prepare an outline, indicating the topics in their proper order. Your outline might resemble the following:

VOCATIONAL EDUCATION

I. Informal definition.
II. Kinds.
III. Vocational education in our school.
IV. Why I like vocational education.
V. How it may affect industry.

The Outline. Avoid too many topics for discussion in your theme. Two, three, four, or five topics might be discussed well in a five-page paper, but ten would be too many. At least one paragraph should be written about each topic indicated by the smallest division in the outline. Thus *A* in the first outline given above would call for at least three paragraphs; and the entire outline would call for at least six paragraphs.

Do not use declarative sentences in the outline, for each paragraph in the theme is to be about a topic, not about a sentence. Also try to secure uniformity of form for coordinate parts of the outline; that is, let all be substantive

Digitized by Google

expressions or let all be phrases, as is illustrated by the outlines given above, and by the following:

THE VALUE OF A SCHOOL PAPER

I. To those who publish it.
II. To the school as a whole.
III. To the community.

OUR DRAMA-STUDY CLUB

I. Organization.
II. Purpose.
III. Results.

10. ASSIGNMENT IN ANALYSIS

Make a topical outline showing the introduction and the five principal divisions of the following selection. Be prepared to explain the paragraph structure of the selection and to tell the paragraph or paragraphs represented by each division in your outline.

WHAT A COLLEGE EDUCATION SHOULD GIVE [1]

College may do many things for you, — if you are made of the right stuff; for you cannot fasten a two-thousand dollar education to a fifty-cent boy. The fool, the dude, and the shirk come out of college pretty much as they went in. They dive deep in the Pierian springs, as the duck dives in the pond, — and they come up as dry as the duck does. The college will not do everything for you. It is simply one of the helps by which you can win your way to noble manhood or womanhood. Whatever you are, you must make of yourself; but a well-spent college life is one of the greatest helps to all good things.

[1] From "The Care and Culture of Men," by David Starr Jordan. Copyright, 1896. Published by the Harr Wagner Company.

Digitized by Google

So, if you learn to use it rightly, this the college can do for you: It will bring you in contact with the great minds of the past, the long roll of those who, through the ages, have borne a mission to young men and young women, from Plato to Emerson, from Homer and Euripides to Schiller and Browning. Your thought will be limited not by the narrow gossip of to-day, but the great men of all ages and all climes will become your brothers. You will learn to feel what the Greek called the "consolations of philosophy." To turn from the petty troubles of the day to the thoughts of the masters, is to go from the noise of the street through the door of a cathedral. If you learn to unlock these portals, no power on earth can take from you the key. The whole of your life must be spent in your own company, and only the educated man is good company for himself. The uneducated man looks out on life through narrow windows, and thinks the world is small.

The college can bring you face to face with the great problems of nature. You will learn from your study of nature's laws more than the books can tell you of the grandeur, the power, the omnipotence of God. You will learn to face great problems seriously. You will learn to work patiently at their solution, though you know that many generations must each add its mite to your work before any answer can be reached.

Your college course will bring you in contact with men whose influence will strengthen and inspire. The ideal college professor should be the best man in the community. He should have about him nothing mean, or paltry, or cheap. He should be to the student as David Copperfield's Agnes, "always pointing the way upward."

That we are all this, I shall not pretend. Most college professors whom I know are extremely human. We have been soured, and starved, and dwarfed in many ways, and many of us are not the men we might have been if we had had your chances for early education. But unpractical, pedantic, fossilized though the college professor may be, he is sound at heart and he is sure to help you to higher ambitions. He is not mer-

Digitized by Google

cenary, and his ideals are those of culture and progress. We are keeping the torch burning which you, young men and women of the twentieth century, may carry to the top of the mountain.

But here and there among us is the ideal teacher, the teacher of the future, the teacher to have known whom is of itself a liberal education. Garfield once said that a log with Mark Hopkins at one end of it and himself at the other, would be a university. In whatever college you go, poor and feeble though the institution may be, you will find some man who, in some degree, will be to you what Mark Hopkins was to Garfield. To know him will repay you for all your sacrifices.

Moreover, the training which comes from association with one's fellow-students cannot be overestimated. Here and there, it is true, some young invertebrate, overburdened with money or spoiled by home coddling, falls into bad company, and leaves college in worse condition than when he entered it. These are the windfalls of education. However much we may regret them, we cannot prevent their existence. But they are few among the great majority. The average student enters college for a purpose; and you will lose nothing, but may gain much, from association with him. Among our college students are the best young men and young women of the times. They mold each other's character, and shape each other's work. Many a college man will tell you that, above all else which the college gave, he values the friendships which he formed in school. In the German universities, the "fellow-feeling among free spirits" is held to be one of the most important elements in their grand system of higher education.

Again, the college intensifies the individuality of a man. It takes his best abilities and raises him to the second, or third, or tenth power, as we say in algebra. It is true enough that colleges have tried, and some of them still try, to enforce uniformity in study, — to cast all students in the same mold. Colleges have placed readiness above thoroughness, memory above mastery, glibness above sincerity, uniformity above originality,

Digitized by Google

and the dialectics of the dead past above the work of the living present.

But say what you will of old methods, they often attained great ends. Colleges have aimed at uniformity. They did not secure it. The individuality of the student bursts through the cast-iron curriculum. "The man's the man for a' that," and the man is so much more the man nature meant him to be, because his mind is trained.

The educated man has the courage of his convictions, because only he has any real convictions. He knows how convictions should be formed. What he believes he takes on his own evidence — not because it is the creed of his church or the platform of his party. So he counts as a unit in his community — not as part of a dozen or a hundred whose opinions are formed by their town's place on the map, or who train under the party flag because their grandfathers did the same. "To see things as they really are," is one of the crowning privileges of the educated man, and to help others to see them so, is one of the greatest services he can render to the community.

11. SHORT THEME ASSIGNMENT

Write a theme of three paragraphs about an undertaking in which you or others were engaged. Let the last paragraph explain one result of the undertaking.

Example:

THE SPEAKING CLUB [1]

It is pleasant to picture the family in the country home, seated round the table, playing games or popping corn, roasting chestnuts, and eating apples; but even such enjoyable occupations grow monotonous, and the boys and girls are likely to long for the sights of the city, and to "wish there were somewhere to go." A contributor says that a little group of country neighbors met the need by starting a "speaking club."

[1] From *The Youth's Companion.*

Digitized by Google

Within the radius of a half mile lived six or more families, in all of which there were children. The school-teacher, who boarded at one of the homes, drilled many of his pupils in public speaking, and often spoke himself at the meetings. The club met at seven o'clock on Saturday evenings, at each of the houses in turn, and gave a program of recitations. Usually four or five persons spoke, and if there was a piano or organ in the house, the young people sang also. The meeting generally lasted until about ten o'clock.

The club proved enjoyable to the whole family. Older sisters and brothers who had left school took a great deal of interest in it; and although few of the parents took part in the speaking, they were all glad to attend the meetings. Sometimes a farmer who lived at a distance would drive in to hear the reciting, and would take a merry party home in his sleigh. The meetings gave not only excellent practice for the young speakers, but also something to look forward to, something to dress up for, somewhere to go.

You will observe that the example explains why the club was formed, how it was conducted, and the enjoyment that was derived from it. We might outline the example in the following way:

THE SPEAKING CLUB

I. Purpose.
II. Nature.
III. One result.

Although there is an element of narration in the second paragraph, the example is expository in chief purpose.

Construct your theme carefully and write it neatly. Be careful to make the last paragraph explain one result and only one. The following outlines may suggest what the nature of your theme should be.

Digitized by Google

School Gardening

I. Purpose. (To buy a school flag.)
II. Nature. (How flowers were raised and sold.)
III. One result. (A spirit of patriotism.)

The Pig Contest

I. Origin. (A prize offered by the Government.)
II. Nature. (How boys competed for the prize.)
III. One result. (Knowledge regarding the proper care of animals.)

Washing Dishes

I. Purpose. (To earn Christmas money.)
II. Nature. (How I washed all the dishes for two weeks.)
III. One result. (Appreciation of what is done for me.)

Suggested subjects: Our rummage sale; Our amateur theatricals; Our spelling contests; The literary society; The dancing club; Clean-up Day in our town; Dress-up Day in our city; Preparing the ball ground; Beautifying the school ground; Selling newspapers; Raising watermelons.

12. MODIFIERS

Prepare for recitation the discussion and the exercises in sec. 12, p. 171, of Chapter 5.

13. SHORT THEME ASSIGNMENT

Write a theme about two pages in length, giving a topical discussion of a kind of bird, quadruped, insect, fish, or plant.

Example:

The Grebe [1]

The far West has many interesting birds, but none more interesting than the Western grebe, writes a *Companion* con-

[1] From *The Youth's Companion.*

Digitized by Google

tributor. The bird, which is unknown in the East and South, enjoys the distinction of being "Number One" on the Check List of the American Ornithologist's Union. For many years the soft velvety breast feathers were in demand as trimmings for ladies' hats. Fortunately, through the efforts of various bird-protective societies, many states have passed laws to prevent this slaughter.

The grebe is admirably adapted to a life in the water. His feet are placed far back, so that when he attempts to walk he falls forward in the most ridiculous manner, but in the water nothing can equal the grace with which he moves about. The long, slim neck and pointed beak offer but little resistance to the water when the bird dives, and the dense, smooth breast down, impervious to water, is the proper thing for swimming. Grebes rarely fly, although they can do so upon occasion. They seem to know their exposed condition when on the wing, and are loath to leave their natural element.

The nesting traits of the Western grebe are unique. When nesting time comes, the birds seek some secluded lake or pond where rushes and lily pads grow. They pull a mass of these together into a great heap, which they anchor to a stout lily pad. The nest is hardly above the surface, and when the wind blows, the waves dash over the eggs and keep them continually wet. Mrs. Grebe does not seem to mind this in the least, nor do the eggs seem to suffer.

There are two eggs, and they are pure white at first, but soon become stained a dirty green from contact with the decaying vegetation. The mother bird incubates them three weeks. When the chicks are hatched, they take to the water immediately. I have seen a little fellow plunge off the nest into the water with half a shell clinging to his back.

The predacious birds and animals apparently do not prey upon the grebe to any great extent; they seem to realize that it is impossible to capture one of these birds in the water, and as grebes seldom leave it, they are not often caught. It might be supposed that muskrats, which are always numerous where

Digitized by Google

grebes nest, would eat the eggs, but apparently they do not do so. I watched a grebe's nest through my glass for several hours. A muskrat crossed the nest a number of times, but did not trouble it.

The example is longer than the theme you are asked to write. You will see that it contains much description. A piece of discourse of this nature is usually called a descriptive-expository sketch because it combines description and exposition. Some writers would call it a scientific description.

What topics are discussed in the example?

Read the topic sentence of each of the paragraphs in the example.

Probably three topics will be sufficient for your theme. If you discuss something with which your classmates are not familiar, you will do well to begin with a generalized description; that is, with a statement of some of its general characteristics. Discuss the topics in the order that seems to you most likely to give clearness, and complete the discussion of each topic before you begin the next.

The following topical outlines may suggest how your theme should be organized.

MOSQUITOES

I. How they hatch and change form.
II. How they breathe.
III. How they may be exterminated.

ENGLISH SPARROWS

I. Generalized description.
II. Nesting habits.
III. Quarrelsome disposition.

Digitized by Google

STRAWBERRIES

I. How and when planted.
II. How cultivated.
III. How the fruit is gathered.

LOBSTERS

I. Generalized description.
II. Where and how caught.
III. How marketed.

14. ARRANGEMENT OF MODIFIERS

Prepare for recitation the discussion and the exercises in sec. 13, p. 172, of Chapter 5.

15. PUNCTUATION: ADVERBIAL CLAUSE NOT INITIAL

Prepare for recitation the discussion and the exercises in sec. 7, p. 184, of Chapter 6 and learn the rule to which the section refers.

16. SHORT THEME ASSIGNMENT

Write a letter to some one who died more than thirty years ago, explaining some modern invention or institution or some condition of our country in which he would be interested.

Example: [1]

834 South Fourth Street,
Terre Haute, Indiana,
February 20, 1918.

Dear Jenny Lind,

Whenever I hear people speak of your wonderful voice, I feel very sorry that I never can hear you sing. If a machine called

[1] A student's theme.

Digitized by Google

the phonograph had been invented sooner, a record of your singing might be preserved for all times. I am sure you will be interested in the nature of this wonderful machine, whereby the human voice may be recorded and preserved.

The machine that makes a record of the human voice, and of other sound, is usually called a graphophone, or sound writer. The workings of the machine are complicated and hard to understand, so I shall not attempt to make a complete explanation. There is a cylinder that revolves on a rod and is turned by machinery. This cylinder is covered with wax, and just above it, but not quite touching it, is a fine pointed piece of tinfoil. When the voice waves strike the mouthpiece of the instrument, the vibration causes the tinfoil to strike the wax cylinder, leaving a mark for every tone. The difference in length of tones is shown by the difference in length of marks. In this way words are recorded. When the record is finished, the wax on the cylinder is treated in some way so as to make it durable for long use, and the record is ready to be played on the sound-producing instrument called the phonograph.

I shall not attempt to explain the construction of the phonograph. Although the invention is new, the reproduction of sounds is very accurate. There is hardly a great singer now living who has not had a record made of his voice. Records are preserved, and a hundred years hence people will listen to the songs. Had such a record been made of your voice, we could place it on the phonograph and imagine ourselves among the seven thousand people at Castle Garden, New York, listening to you sing "Casta Diva."

Very sincerely yours,
John R. Walsh

Organize your thought so that each paragraph will be a unit developing one topic. You may explain such topics as the origin, nature, purpose, value, extent, cause, and

Digitized by Google

effect of the thing you discuss. As your letter should not be more than two pages in length, you should not discuss more than three topics. It may be well to begin each of the paragraphs with a topic sentence.

Suggestive outlines:

THE EDUCATION OF WOMEN

A letter to Martha Washington

I. How women are educated to-day.
II. Why women are educated to-day.
III. The result.

MODERN FOOD

A letter to King Arthur

I. Source of food material to-day.
II. How food is prepared to-day.
III. How it is distributed.

THE GASOLINE ENGINE

A letter to James Watt

I. What gasoline is.
II. Nature of the gasoline engine.
III. Its effect upon civilization.

Suggested subjects: A letter to Benjamin Franklin about the printing press, the newspaper, or the telephone; A letter to George Washington about the railroads, the postal system, or the effects of his cherry tree experience; A letter to Cinderella about modern shoes; A letter to Queen Elizabeth about modern millinery; A letter to one of the Pilgrim Fathers about immigration or free education; A letter to Rip Van Winkle about the spirit of industry in your home town or city; A letter to Christopher Columbus about cold storage eggs.

Digitized by Google

17. REDUNDANT AND INDEFINITE MODIFIERS

Prepare for recitation the discussion and the exercises in sec. 14, p. 173, of Chapter 5.

18. SUBJECTS FOR SHORT TALKS

Bring to the classroom at the next recitation period the names of five persons about any of whom you might prepare a short talk. Write the names in the order of your preference.

The talks will be most interesting and instructive if many different persons are discussed; therefore the teacher will assign the subjects.

You may choose as subjects people in your locality, prominent citizens in your state, and persons of national or international reputation. Your subjects may be people now living and people who died long ago. You may choose authors, editors, inventors, statesmen, social workers, educators, reformers; in short, any in whom the class might be interested.

You may do well to read the discussion under sec. 20 before you prepare your list.

19. THE USE OF SYNONYMS

Prepare for recitation the discussion and the exercises in sec. 13, p. 236, of Chapter 8.

20. SHORT TALK ASSIGNMENT

Prepare a talk three or four minutes in length about a person, showing his life and achievements.

Digitized by Google

Example:

FRANCIS HOPKINSON SMITH[1]

Francis Hopkinson Smith, artist, author, engineer, lighthouse builder, and raconteur, died on April 7 [1915]. He was born of an old Virginia family at Baltimore on October 23, 1838, the son of Francis Hopkinson and Susan (Teakle) Smith. He was destined for Princeton, but his early education was interrupted by family reverses, and at the age of sixteen he entered a hardware store in Baltimore at the munificent salary of $50 a year. Working up from these modest beginnings, he became one of the best known engineers and contractors in the country. Among the most important of his engineering works may be mentioned the building of the Government sea-wall around Governor's Island; another sea-wall at Tompkinsville, L. I.; the Race Rock lighthouse off New London, and the foundation for the Bartholdi Statue of Liberty.

It was as an engineer that Hopkinson Smith preferred to be known; painting and writing, he would say, "I simply found waiting like waifs on the doorstep of my life, and I took them in, —I couldn't help it." Nevertheless, it is probably by his "hobbies" that he is best known. He lectured on subjects connected with his art, and specimens of his work in water colors and charcoal hang in many galleries. He was besides an indefatigable author, no fewer than twenty-seven titles of published works being attributed to him in "Who's Who." Perhaps his most successful work was "Caleb West, Master Diver," published in 1898, but as recently as 1913 he published a book of great charm called "In Thackeray's London." As a raconteur, genial and of infinite versatility, he will long be affectionately remembered among his friends. Mr. Smith was the recipient at various times of numerous medals: he was a commander of the Turkish Order of Mejidieh and of Osmanieh, and received the L.H.D. from Yale in 1907.

[1] From *The Nation*, April 15, 1915.

Digitized by Google

If your subject is a person of more than local reputation, you may find information about him in magazines and books by consulting the index to periodical literature or the card catalogue in a good library. Brief biographical sketches of prominent people may be found in "Who's Who in America" and "Who's Who" (for the world). Encyclopedias of biography will furnish information about famous people of the past.

You will do well to read again sec. 6, p. 7, of Chapter 1, entitled "The First Talks."

Organize your talk into three or four divisions and give it readily, clearly, and effectively. Do not "recite a piece," but talk to the class. You may illustrate your talk with a portrait of the person if you are able to get one.

The following topical outlines may suggest a good way to organize your talk.

The Governor of Our State

I. Important incidents of his life.
II. Descriptive details.
III. Traits of character that make him influential.

Luther Burbank

I. Important incidents of his life.
II. What he has done.
III. Value of his work.

21. PUNCTUATION: SPECIAL USE TO PRESERVE MEANING

Prepare for recitation the discussion and the exercises in sec. 8, p. 185, of Chapter 6, and the rule to which it refers.

Digitized by Google

22. ASSIGNMENT IN SPELLING

Learn to pronounce and to spell the words given in sec. 8, p. 229, of Chapter 8.

23. SHORT THEME ASSIGNMENT

Explain how something may be made or done.

Example:

ANTHONY-OVER [1]

I suppose there are boys in these days who do not know what "Anthony-over" is. How, indeed, can anybody play Anthony-over in a crowded city?

The old one-story village schoolhouses stood generally in an open green. The boys divided into two parties, the one going on one side, and the other on the opposite side of the schoolhouse. The party that had the ball would shout, "Anthony!" The others responded, "Over!" To this, answer was made from the first party, "Over she comes!" And the ball was immediately thrown over the schoolhouse. If any of the second party caught it, they rushed, pell-mell, around both ends of the schoolhouse to the other side, and that one of them who held the ball essayed to hit some one of the opposite party before they could exchange sides. If a boy was hit by a ball thus thrown he was counted as captured by the opposite party, and he gave all his efforts to beat his old allies. So the game went on, until all the players of one side were captured by the others.

Clearness is essential in this theme. Unless your explanation is clear, your theme will not be good. Do not choose too large a subject, and avoid technical terms that might not be understood. Give all explanations necessary to enable a person to do or make the thing.

[1] From "The Hoosier School-boy," by Edward Eggleston. Copyright, 1882, by Edward Eggleston. Published, 1898, by Charles Scribner's Sons.

Digitized by Google

Although your theme should be entirely clear, it should be entertaining. Do not use an elliptical, cook-book style.

Suggestive outlines:

How to Stencil

I. The material. (What and how procured.)
II. The process.

How to Play Tennis

I. How the court is laid out.
II. What the game is.
III. How the score is counted.

Suggested subjects: How to play hand ball, touch ball, or hat ball; How to play three deep, grunt, old witch, or blackman; How to make maple sugar; How to decorate for a Hallowe'en party; How to break a colt; How to make a kite; How to build a fire in a furnace; How to find a bee tree; How to write a composition; How to cook by a camp fire; How to plant sweet peas; How to sail a boat against the wind; How bottles are made; How a photograph is made.

24. THE VERB: NUMBER

Prepare for recitation the discussion and the exercises in sec. 3, p. 195, of Chapter 7.

25. THE USE OF SYNONYMS

Prepare for recitation the discussion and the exercises in sec. 14, p. 237, of Chapter 8.

26. SHORT THEME ASSIGNMENT

Write the history of a kind of labor by explaining how the work was done at one time, how the method changed, and

Digitized by Google

how the work is done now. The theme should be about two pages in length.

You may choose to write the history of a kind of work that you know almost nothing about if you are interested in it and wish to learn about it. In that case you should look for information in encyclopedias or magazines, or you should talk with people who have done the work. Most of you probably will choose to discuss work that you have done or seen done. Do not attempt to explain a very complex and difficult kind of work. Some of the most interesting and instructive themes will treat of the simplest subjects. Examples and comparisons may be used effectively. Avoid technical terms and expressions that might not be understood and try to make your explanation entirely clear. Clearness is the first requisite of good exposition.

Suggestive outlines:

THE HISTORY OF WHEAT CUTTING

I. How it was cut with a sickle.
II. How it was cut with a cradle.
III. How it was cut with a mower.
IV. How it is cut with a binder.

THE HISTORY OF BREAD MAKING

I. How grandfather's bread was made.
II. How father's bread was made.
III. How my bread is made.

THE HISTORY OF MAKING SOCKS

I. How George Washington's stockings were made.
II. How grandfather's socks were made.
III. How socks and stockings are made now.

Digitized by Google

Suggested subjects: Street lighting, house heating, shoemaking, dressmaking, oyster fishing, poultry raising, flour making, flower raising, shipbuilding, fruit marketing, nail making, schoolroom ventilating, school teaching, getting an education, mail delivery, coal mining, printing.

27. THE VERB: TENSE AND VOICE

Prepare for recitation the discussion in sec. 4, p. 197, of Chapter 7.

28. THE USE OF *SHALL* AND *WILL*

Prepare for recitation the discussion and the exercises given in sec. 10, p. 230, of Chapter 8.

29. SHORT THEME ASSIGNMENT

Write a theme upon a subject of your own choosing. The theme may be a description, a descriptive sketch, a story of any kind, a letter of friendship, or an exposition.

30. PRINCIPAL PARTS OF VERBS

Learn the principal parts of the verbs given in sec. 5, p. 199, of Chapter 7 and be prepared to use them correctly in sentences.

31. LONG THEME ASSIGNMENT

Write an expository theme about five pages in length upon a subject of your own choosing. Let the theme be accompanied by a topical outline showing the principal divisions of the thought.

Digitized by Google

Example:

TAGGING WILD BIRDS [1]

Is there a robin or a phœbe or a chipping sparrow that builds its nest over your piazza, or in the vines at the side? Are you sure it is the same bird every year? Audubon asked himself that question, and answered it by marking a brood of young phœbes with a small silver wire round a leg of each. The following season he found one of the marked birds nesting in the vicinity. Others have thought they could recognize a friend of former years by some physical peculiarity.

More precise data are now being obtained by the use of small aluminum bands bearing an address and a serial number. In this country, stamped bands are supplied by the American Bird Band Association, the address of which may be obtained by writing to the editor of the Boys' Page. By the use of them much has already been learned. For example, the banding has not only confirmed the belief that birds commonly return to the same locality to nest, but it is yielding considerable knowledge as to where they go after leaving the neighborhood in which they were reared, and where they raise their young. A few instances may be cited: Young night herons reared on Cape Cod were later found scattered through eastern Massachusetts, New Hampshire, and Maine. A bluebird banded near Portland, Maine, was reported in the foothills of North Carolina the following January; robins banded at Bangor, Maine, and near Sandusky, Ohio, have been reported from Tennessee during the winter months; a sandpiper banded at Lake Champlain was taken that fall on the Massachusetts coast. In recent years, investigations similar to these have been going on in several European countries with some remarkable results, such as the reporting from Natal, South Africa, of storks banded in Austria.

Many interesting and important questions may be answered when sufficient records like those mentioned have been accumulated. A knowledge of the exact routes taken by birds in their

[1] From *The Youth's Companion.*

Digitized by Google

migrations, and the precision with which they return to their summer home, will surely help in time to give more satisfactory answers to the questions: Why do birds migrate? and How do they migrate?

It is possible to trap adult birds, band them, and release them again without harm; but the greater share of the banding will naturally be of nestlings. The feet of most of our common birds are as large when the young first leave the nest as they ever become. The bands may therefore be put on at this time with no fear that they will ever be too tight. The band most commonly used consists of a small aluminum strip. This is bent into an open ring, — which can be done most readily with a pair of round-nose pliers, — placed round the bird's leg, and then bent down until it fits loosely. The surplus part of the band is then cut off, and the end carefully bent down so that no corners are left to become entangled in the materials of the nest. A careful record must then be made of the species to which the bird belongs, the date and the place of banding, and the number of the band.

In general, birds about the size of the robin appear to offer the best opportunities for banding, although much can be accomplished with gulls, herons, and similar birds that nest in colonies; and any one who should have opportunity to band any of the various kinds of game birds would stand a good chance of obtaining a considerable number of returns.

The example is informal exposition. It may be outlined in the following way:

TAGGING WILD BIRDS

I. Introduction.
II. Discussion.
  A. What has been done.
  B. Purpose.
  C. Method.
  D. Selection of birds.

Digitized by Google

In determining the divisions of your subject, you may do well to consider such topics as origin, purpose, kinds, meaning, value, use, cause, and results. Do not discuss more than four or five topics. Arrange the topics in the most effective order; paragraph the theme carefully, and number the pages.

The use of examples, and perhaps comparisons and contrasts also, will help to make your exposition clear and interesting. If you examine the second paragraph in the example, you will see that its effectiveness is in no small degree determined by illustrative examples.

Suggestive outlines :

OUR HIGH SCHOOL

I. Origin.
II. Development.
III. The pride that citizens take in it.
IV. Its influence.

THE IDEAL CAMPING PARTY

I. Ideal time and place.
II. Ideal membership.
III. Ideal way of doing the work.
IV. Ideal means of entertainment.

OUR STREET REPAIRING

I. How funds are provided and expended.
II. How the work is done.
  A. Organization and supervision of workmen.
  B. Methods employed.
III. Why it is necessary.

Suggested subjects: Preservation of wild birds; The crusade against mosquitoes; The "fly-swatting" movement; The move-

Digitized by Google

ment for good roads; Our street cleaning; Our fire department; Our literary society; Our athletic association; What a high school education should give; The life and achievements of a person; A public or private improvement, such as a park, a tunnel, a market place, or a department store; The ideal hero (if I were to write a novel); The best day of the year.

32. READING ASSIGNMENT

Read your long theme to the class.

You should be able to read much more effectively than you could a year ago. Let your reading interpret both the thought and the feeling in your theme. Read in a clear, well-modulated voice and be sure to pronounce all of the words correctly.

Digitized by Google

CHAPTER IV

BUSINESS LETTERS AND ARGUMENTATION

1. BUSINESS LETTERS

The Stationery. Unruled paper, about eight and one half by eleven inches, is usually used for business letters. Only one side should be used. The paper should be folded to fit the envelope. Usually it is first folded from the bottom to within about one half inch of the top edge. Next, the right third is folded, and then the left third. The closed edge of the letter thus folded is put into the envelope first.

The Parts of a Business Letter. A business letter consists of six parts, arranged in the following order: heading, address, salutation, body, complimentary close, and signature. These parts should be so placed on the page as to make the letter seem neat and well proportioned.

Example:

467 East Third Street,
Wausau, Wisconsin,
December 6, 1918.

Messrs. Wright, Kay, and Company,
124 Washtenaw Avenue,
Detroit, Michigan.

Gentlemen:

Please send me your descriptive catalogue and price list of class emblems.

The class of 1922 of the Wausau High School has decided to

Digitized by Google

adopt a pin or button as a class emblem, and has instructed me to secure suggested designs and price quotations.

Very truly yours,
James T. Kirk

The Heading. The heading consists of the address of the writer and the date of writing. It should begin about the middle of the page. Occasionally it is written on one line, but usually on two lines or on three. If it is written on three lines, the street address (or hotel address or rural route or post-office box) should be on the first line; the city and state address on the second; and the date on the third. If it is written on two lines, only the date should be on the second line. Abbreviations should be avoided.

Note carefully the punctuation of the heading in the example, and examine the following incorrect and correct forms:

Incorrect	*Correct*
# 43, Elm Street	43 Elm Street
No. 421 5th. Ave.	421 Fifth Avenue
R.R. # 4	Rural Route 4
24 Main	24 Main Street
N.Y. City	New York City
5/12. '18	May 12, 1918
July 4th., 1919	July 4, 1919

The Address. The address consists of the name and address of the person or group of persons to whom the letter is sent. The first line of the address should begin at the margin, and the second at the paragraph margin. Sometimes in printed and typewritten letters each line of the address begins at the margin. Avoid abbreviations except the forms Mr., Mrs., Messrs., and Dr.

Digitized by Google

Note carefully the form, punctuation, and capitalization of the following addresses:

Miss Clara Brown,
124 Third Avenue,
Austin, Texas.

The Editor,
The Evening Journal,
Richmond, Virginia.

The Misses Ruth and Jane Smith,
96 Fruitridge Avenue,
Birmingham, Alabama.

Dr. A. Lawrence Lowell,
President of Harvard University,
Cambridge, Massachusetts.

The Salutation. The salutation is a conventional phrase. Only those forms should be used that have become established by good usage. The salutation in business letters should be placed on the line following the address, beginning at the margin; and should be followed by a colon. Contrary to what might seem true, the word *My* in the salutation makes it more formal and ceremonious.

Note carefully the capitalization of the following salutations, which are appropriate for business letters:

Dear Sir:	Dear Madam:
My dear Sir:	My dear Madam:
Dear Mr. Blank:	My dear Mrs. Blank:
Gentlemen:	Dear Madams:
Dear Sirs:	My dear Mesdames:

The word *Sir* should not be used as a salutation except in very formal letters, such as letters to the President of the United States or to the governor of a state. In such letters it is the appropriate salutation.

The Body. The body of the letter should begin at the paragraph margin of the line following the salutation. This brings it directly under the second line of the address. Some writers begin just below the colon that follows the

Digitized by Google

salutation. The first part should show definitely what the letter is to be about. Each matter of business and each item in an order for goods should be paragraphed separately. Always a business letter should be clear in statement and orderly in arrangement. It is well to avoid beginning with a participle, for this construction usually is awkward and often is grammatically incorrect. Conventional and elliptical sentences should be avoided as lacking in courtesy. The following sentence is bad: "Yours of recent date at hand." A better beginning for the letter would be: "In your letter of July 6 you say that the tennis racket we shipped you on the fourth is not of as good quality as you had expected"; or "I am glad indeed to acknowledge the receipt of your letter of July 6, ordering a tennis racket numbered 459 in our catalogue."

Conventional sentences should be especially avoided at the close of a letter. When the message of the letter is completed, write the complimentary closing phrase. Such sentences as "Please give this your prompt attention, and oblige," are lacking in courtesy. If there is a reason why your letter should receive especially prompt attention, give your reason in the body of the letter. Also avoid ending the body of the letter with a phrase that does not unite with the complimentary close to form a complete sentence; for example, "Wishing you continued success."

The Complimentary Close. The complimentary close is a formal phrase that custom requires at the end of a letter. It should be followed by a comma, and the first word only should be capitalized. The forms *Yours truly*, *Yours very truly*, and *Very truly yours* are appropriate for most business letters. The forms *Yours respectfully*, *Yours very respect-*

Digitized by Google

fully, or *Very respectfully yours* should be used when especial respect is intended, as when a person in authority or a committee is addressed. The form *Yours sincerely* is sometimes used in business letters when the writer is personally acquainted with the one to whom he writes.

The Signature. The signature should be written legibly below the complimentary close. If a lady writes to a stranger, she may inclose her title, Miss or Mrs., in marks of parenthesis; *e.g.*, (Miss) Mary T. Brown. If she prefers, she may sign her name without her title, and write on the next line, beginning at the margin, Please address, Miss Mary T. Brown.

For business purposes, learn to sign your name always in the same way, and let that way be perfectly legible. If one day you sign *Frank M. Blank*, do not sign *F. M. Blank* another day. This is especially important in signing checks. Your first lesson in business should be, "Learn to write your name." If the person who receives your letter cannot decide how your name is spelled, you may never receive a reply.

2. THE USE OF TITLES

Courtesy requires that the appropriate title be used before the name of a person in the superscription of a letter and in the address of a business letter and usually in the body of a letter. The abbreviations *Mr.*, *Mrs.*, *Messrs.*, and *Dr.* are used in letters. Such titles as Professor, President, Honorable, and Reverend may be abbreviated in the superscription, but usually they should not be abbreviated in the address nor in the body of the letter.

The meaning and use of the following titles should be thoroughly understood by all.

Digitized by Google

Mr. (Mister) is used with the name of a man. It is always dignified, and sometimes is used instead of a professional or official title.

Master is used with the name of a boy.

Miss is used with the name of a girl or unmarried woman.

The Misses is the plural form of Miss; *e.g.*, The Misses Brown.

NOTE: The titles Master, Miss, and The Misses are not abbreviations; therefore they should not be followed by a period.

Mrs. (Mistress — pronounced Misses) is used with the name of a married woman; *e.g.*, Mrs. Clara M. Blank, or Mrs. Charles R. Blank.

NOTE: A widow should be addressed by her Christian name; *e.g.*, Mrs. Clara M. Blank.

Mesdames (pronounced Madams, and sometimes abbreviated Mmes.) is used with the names of two or more women, at least one of whom is married.

Messrs. (Messieurs) is used with the names of two or more men; *e.g.*, Messrs. Wright and King; Messrs. James C. Wright and Richard King.

Dr. or *Doctor* is used before the name of a physician, surgeon, or dentist, or before the name of a professor or pastor who has the title Ph.D. (Doctor of Philosophy), D.D. (Doctor of Divinity), or LL.D. (Doctor of Laws).

The word *The* should be used before the title Reverend or Rev. in addressing a pastor, a rabbi, or a priest. The abbreviation Mr. should be used after the titles Reverend and Honorable unless the Christian name is used; *e.g.*, The Reverend Mr. Rice; The Rev. Charles M. Rice.

The Honorable or *Honorable* is used with the name of a United States senator, a member of the House of Representatives, a member of the President's cabinet, a governor

Digitized by Google

of a state, a state or national secretary, a judge of a district or a superior court, or a mayor.

A letter to the President of the United States should be addressed, To the President, Executive Mansion, Washington, D. C.

3. ASSIGNMENT: LETTER PARTS

With the material in each of the paragraphs below, construct the heading and address of a business letter. Supply an appropriate salutation and complimentary close, and use your own name as signature. Be prepared to write, on the blackboard or on paper, correct superscriptions for these letters. Capitalize and punctuate very carefully.

Example:

Rural Route 2, Elgin, Illinois,
February 8, 1919.

Professor James C. Blank,
1893 Park Avenue,
Madison, Wisconsin.

Dear Sir:
Body . . . .

. . . . . .

Very truly yours,
(Miss) Mary Eleanor White

1. A letter to the Board of Education of your town or city. Use your own street, city, and state address.

2. A letter from your address to Miss Elizabeth Wright, who lives in Cortland, Nebraska, and receives her mail in Box 405.

3. A letter to James Wright Williams, who is pastor of a church in Seattle, Washington. His street address is 652 Rutlidge Avenue. You are temporarily staying in the Central Hotel in Davenport, Iowa.

Digitized by Google

4. A letter from your address to one of the United States senators from your state. Address the letter to Washington, D. C.

5. A letter from your address to two lady milliners, known as Burns and Goldy, whose millinery store is in Quebec, Canada, at 648 Main Street.

6. A letter to the editor of the *Evening News*, published in the capital city of your state. Assume that you do not know his name. You are writing from a place in the country near the capital city of an adjoining state. Your address is Rural Route 6.

7. A letter from your address to the President of the United States or to the governor of your state.

4. TENSE FORMS OF MISUSED WORDS

Write the tense outline tables assigned in sec. 6, p. 201, of Chapter 7.

5. CLEARNESS AND COURTESY IN A LETTER

Why It Should Be Clear. Clearness might seem to be the most important characteristic of a good business letter, since its purpose is to convey a message. Unless the letter is so constructed as to show exactly what the message is, the letter is not good. Disappointments, misunderstandings, and lawsuits originate from a lack of clearness in letters.

How to Make It Clear.

First, Before you begin to write, determine definitely what you want, what question you wish to ask, or what you have to say in reply to a letter.

Second, Write neatly and punctuate correctly.

Third, Be sure that your full address is given in the heading and that your signature is legible.

Digitized by Google

Fourth, Let the first part of the body of the letter tell definitely what the letter is to be about.

Fifth, Paragraph separately each matter of business and each item in an order for goods.

Sixth, Examine the sentence structure carefully to make sure that you have said exactly what you wish to say.

Why It Should Be Courteous. Courtesy is hardly less important than clearness in letters. Rudeness in spoken language may soon be forgotten, but in written language it remains to cause embarrassment and trouble. We all know that a polite clerk who dresses neatly and keeps her counter clean and orderly is more likely to be successful than one who is rude and untidy. A neat, polite, well-organized business letter, like a neat, polite clerk, attracts attention and invites courteous consideration. More and more, business is being conducted by correspondence; and more and more, business men are realizing that courteous appearance and courteous language are no less important in letters than in salesmen.

How to Make It Courteous. When you write a business letter, imagine that it is going to be an ambassador or a salesman, and try to make it so attractive in appearance and so effective in expression that it will win the respect and good will of the person to whom it is sent. Remember that politeness does not depend entirely upon the use of words. Do not send a letter that looks like a tramp.

6. THEME ASSIGNMENT

Write one of the following letters:

1. A letter to The Outlook Company, 381 Fourth Avenue, New York City, informing them that you have changed your

Digitized by Google

address. You wish *The Outlook* sent to your present address instead of to 468 Main Street, Columbus, Ohio.

2. A letter to the publishers of a newspaper in your home city, asking them to send your paper for three weeks, from July 6 to July 27, to Cape May, New Jersey, care of the Waldon Hotel, instead of to your former address.

3. A letter to the publishers of any magazine informing them of a change in your address.

4. A letter to a postmaster, informing him of a change in your address.

It is essential that your letter should give the name of the magazine or newspaper, your former address, and your new address. The new address may be given in the heading. The complimentary close may be *Yours truly* or *Very truly yours*. Italicize the name of the newspaper or magazine by drawing one straight line below it.

The body need be only one paragraph, but it should be coherent and entirely clear.

7. TENSE FORMS OF MISUSED VERBS

Be prepared to write tense outline tables assigned in sec. 7, p. 202, of Chapter 7.

8. THEME ASSIGNMENT

Write one of the following letters:

1. A letter to Charles H. Blank, principal of the high school in the capital city of your state, asking him to send you a statement of the credits you made in that school. Assume that you were a student in that high school last year and that you wish to have your credits transferred to the school you are now attending.

Digitized by Google

2. A letter to Miss Margaret Blank, 526 Fifth Street, of a town or city near the place in which you live. (You may substitute the name of a local teacher of music.) Ask her to give you the title of a book of popular school songs, and the name and address of the publishers. Assume that you are acquainted with the one to whom you write and that you and your classmates wish to use the songs in a school entertainment.

3. A letter to Dr. William Howard Griggs, Montclair, New Jersey, asking him to suggest four or five modern dramas that would be appropriate for your literary club to study during the year. Assume that Dr. Griggs gave a course of lectures on literature in your city last year.

4. A letter to the principal of your school, asking him to send you a general letter of recommendation. Assume that, while spending your vacation in a town near your home, you have tried to secure a position and have been asked to get a testimonial from one of your teachers. Tell the nature of the position you wish to secure.

Example:

1270 Houston Avenue,
South Bend, Indiana,
January 14, 1919.

The Honorable George L. Blank,
Senate Room of Capitol Building,
Indianapolis, Indiana.

My dear Sir:

If you can do so, will you kindly secure me admittance to the legislative rooms of the State Senate and House on Thursday and Friday, January 16 and 17?

I shall be in Indianapolis next Thursday and Friday. I have never seen a legislative body in session and wish to see just how the laws of our state are made. Father tells me that perhaps high school girls are not invited to attend the meetings of the

Digitized by Google

General Assembly; but I am sure you will send me an admittance card if you can do so, for I intend to help elect you governor at the first opportunity.

Very respectfully yours,
Mary Ruth Clark

The body of your letter should consist of two or three paragraphs, for it should do more than merely ask the person addressed to do something. Let each paragraph have one definite purpose.

Your letter should not command the person addressed to do a favor for you. Express your request as courteously as you would do if you were talking to the person. At the end of the letter you may thank the person in advance for his favor, but do not do so in a participial phrase. A stamp should be inclosed with this kind of a letter. Be very careful to use the verbs *shall* and *will* correctly in letters. (See sec. 10, p. 230, of Chapter 8.)

9. TENSE FORMS OF MISUSED VERBS

Prepare for recitation the exercises assigned in sec. 8, p. 202, of Chapter 7.

10. THEME ASSIGNMENT

Write one of the following letters:

1. A letter to the Blank Publishing Company, 425 Main Street, of the capital city of your state, ordering the following books: three copies of Thoreau's "Walden," price $0.30 each; one copy of Irving's "Tales of a Traveler," price $0.40; four copies of Parkman's "The Oregon Trail," price $0.30 each; and one copy of Dickens's "A Tale of Two Cities," price $0.50. Assume that these books are published by the Blank Publishing

Digitized by Google

Company and that the prices you have quoted from the catalogue cover shipping expenses.

2. A letter to the Blank Seed Company, 45 Broad Street, of the capital city of your state, ordering the following: one package pansy seed at $0.10; two packages nasturtium seed (dwarf) at $0.05 each; one package imperial aster seed at $0.20; and one half dozen tuberose bulbs at $0.50 a dozen. Add five cents to the bill to cover shipping expenses.

Example:

805 Pearl Street,
Joplin, Missouri,
March 9, 1919.

The Blank Music Company,
16 Park Street,
Boston, Massachusetts.

Gentlemen:

Please send me the following pieces of piano music:

1 copy, Rossini's "Tancred"	at $0.50	. . . .	$0.50
1 copy, Renald's "Stray Breezes"	at $0.40	. . . .	$0.40
2 copies, Ganz's "Qui Vive"	at $1.00	. . . .	$2.00
			$2.90

The prices quoted are those given in your catalogue of 1919. I inclose a postal money order for the amount, $2.90.

Very truly yours,
(Miss) Mary Ruth Clark

If you write the first letter assigned, do not tell how the goods are to be sent, for the dealer is to pay the shipping expenses. When goods are to be shipped at your expense (f. o. b.), you may say how they are to be sent. Usually it is best, however, to let the dealer decide whether the goods should be sent by parcel post, by express, or by freight.

Digitized by Google

In ordering goods, it is always important that you should describe the articles so definitely that the dealer will know exactly what you want. When you order cloth, inclose a sample, if possible. Tell the catalogue number and the price of articles if you know them.

When the items of an order for goods cannot be tabulated neatly, each should be given in a separate paragraph.

11. ASSIGNMENT IN SPELLING

Review the rules for spelling in secs. 4, 5, 6, and 7, pp. 225–228, of Chapter 8 and be prepared to spell the words in sec. 9, p. 229, of Chapter 8.

12. SHORT TALK ASSIGNMENT

In a clear, concise talk, two or three minutes in length, tell the class about a recent event of local, national, or international importance.

Example:

CAVE-INS THREATEN SCRANTON[1]

The inhabitants of a part of the anthracite coal region of Pennsylvania are confronted by a geological menace and a complex legal problem. Extensive coal mining operations have weakened the natural supports of the surface of the ground and therefore there have been numerous cases of subsidence and even an occasional fissure. These surface disturbances have so seriously endangered life and property that a measure known as the Scarlet bill has been introduced into the Pennsylvania legislature to restrict freedom of mining in the interest of persons who live above the excavated area and whose security is threatened by the extension of mining operations. In the past the courts have usually construed mining rights in so liberal a man-

[1] From *The Independent*, March 19, 1917.

Digitized by Google

ner as to meet the desires of the coal companies. A small part of the city of Scranton is menaced by surface subsidence and some forty thousand citizens have joined a Surface Protective Association and are conducting an active campaign against unrestricted mining rights.

To prevent the possibility that several students might choose the same subject, it may be well to divide the class into sections, each of which will discuss news of a particular kind. The divisions *local*, *national*, and *foreign* might be made, or the divisions *general*, *political*, *industrial*, and *athletic*.

Material for most of the talks may be found in newspapers and magazines. As the talks should have educational value, such subjects as murders and divorces, which too frequently are discussed in newspapers, should be avoided. Improvements, inventions, discoveries, and announcements of new books are good subjects; and important acts by legislative, executive, and judicial bodies and by industrial organizations have historical value. In short, almost anything worth remembering that has occurred recently may be made the subject of your talk.

13. PRONOUNS

Prepare for recitation the discussion in sec. 9, p. 204, of Chapter 7.

14. TACT IN LETTERS

Tact is defined in the *International Dictionary* as the "ready power of appreciating and doing what is required by circumstances." Some of the "circumstances" that frequently require tact in letter writing are to be found in the personality of the one to whom the letter is to be written.

Digitized by Google

If you would use tact in writing a letter, use your imagination to try to get the point of view of the person to whom you write. Try to imagine yourself in his place, with his education, his experience, his worries, and his way of looking at things. Assume that he is as willing as you to be generous, reasonable, and helpful to others. Then with these "circumstances" in mind, construct the letter in the way that seems to you most likely to be effective.

You will find that tact is as important as clearness or courtesy on many occasions. Assume, for example, that you wish to write to each of three members of the Board of Education in your town, urging him to vote to establish a manual training department in your school or to improve the one that you now have. Assume that one member, Mr. A. Allen, is a lawyer who thinks that no one is well educated who does not have a thorough knowledge of Latin and mathematics; that one member, Mr. B. Brown, is a grocer who believes in the value of manual training but does not wish to have the taxes increased; and that the third, Mr. C. Cook, is the manager of a small factory, who does not understand what manual training work is. If you were to write a clear, courteous statement of your request and send a copy to each member of the Board, you would show that you lack the "ready power of appreciating and doing what is required by circumstances." Tact would require you to write three clear, courteous letters, each differing much in subject matter from the others.

If you have tact, you will never write a letter when you are angry; or if you write it, you will not mail it until your anger has subsided, — then you probably will not wish to send it. The memory of such letters, and even the letters

Digitized by Google

themselves, may arise at some future time like Banquo's ghost. It is well, indeed, to form the habit of deliberating for a time before writing any important letter, for the best way of expressing your thought is not likely to occur to you unless you take time to think deliberately.

15. THEME ASSIGNMENT

Write one of the following letters:

1. A letter to one of the members of the Board of Education mentioned in the last section, urging him to vote to improve the equipment of the manual training department of your school.

2. A letter to the Reverend James R. Jones, to whom your mother has loaned your copy of Sidney Lanier's "Poems." Assume that your class is about to begin the study of Lanier's writings and that you wish the book returned to you by parcel post. Mr. Jones lives in a town near your home.

3. A letter to the editor of a local newspaper, calling attention to an error in the announcement of a school entertainment. The newspaper has announced that the public is cordially invited to attend the reception, but only students of the school are invited.

4. A letter to the superintendent of schools in your city, asking that the high school students be given a half holiday on the afternoon of circus day.

5. A letter to the manager of a business house for which you have been working on Saturdays, asking for an increase in your salary or wages.

6. A letter to Mr. Frank M. Blank, a banker in your city, who has recently had "No Trespassing" notices posted on a vacant lot that you and your classmates have been using for a playground. Ask for permission to use the lot as a playground.

Your letter should consist of more than one paragraph. Let each paragraph have one definite purpose.

Digitized by Google

16. CLASSIFICATION AND USE OF PRONOUNS

Prepare for recitation the exercises in sec. 10, p. 207, of Chapter 7.

17. THEME ASSIGNMENT

Write one of the following letters:

1. A letter to a literary or social organization that has elected you to membership, declining the invitation. Assume, for example, that the Pastime Dancing Club has invited you to become one of its members.

2. A letter to the Sophomore Class, or to some other organization, resigning an office to which you have been elected. Assume, for example, that you are now secretary of the organization.

3. A reply to the letter given as an example below, accepting the invitation. Assume that you are secretary of your class. Give the name and address of the chairman of the committee appointed by your class to arrange for the contest.

4. A letter from the students of your school, or from an organization of your school, to the students of another school, thanking them for their courtesy and expression of good will at a recent contest between the schools. Assume that some of your students recently went to an adjoining town to take part in a literary, musical, or athletic contest.

Example:

St. Francis Academy,
Joliet, Illinois,
April 12, 1919.

To the Sophomore Composition Students,
Joliet High School,
Joliet, Illinois.

The sophomore composition students of St. Francis Academy invite you to join with them in an extemporane-

Digitized by Google

ous speaking contest to be held about the first of June of this year.

A committee composed of members from both schools could determine the time and place of the contest and the way in which it would be conducted.

A professor of English in one of the colleges or normal schools of the state could be chosen to prepare a list of subjects for the contest. These subjects might be submitted to the contestants a few minutes before the contest.

The committee could select judges, determine in what order contestants would select subjects, and make other necessary arrangements.

The spirit of good will and friendliness existing between the two schools would be strengthened by such a contest, and the students directly or indirectly interested would be personally benefited.

Very respectfully yours,
The sophomore composition students

Mary Ruth Brown,
Secretary of the Sophomore Class,
192 Fifth Avenue.

Usually the salutation is omitted in a letter to a social or literary organization when the conventional salutations do not seem to be appropriate. When the salutation is omitted, the word *To* may be placed before the name of the organization in the address. The complimentary close always should contain the word *respectfully*.

A letter from an organization (like the example and the third and fourth letters suggested) usually is written in the third person. The name and address of the secretary or president may be placed below the letter, beginning at the margin, to show in whose care the reply should be sent.

Digitized by Google

18. ARGUMENTATION

Assume that a merchant in your town has just offered to sell a puppy of a fine breed for an unusually small price. Assume also that you feel sure you cannot be happy during the ensuing year unless you are allowed to buy that puppy. Can you imagine what you would say to your parents in order to persuade them to allow you to make the purchase?

What you would say to your parents might contain some description of the puppy, but your chief purpose would not be to describe. You might use some narration, yet your chief purpose would not be to tell what the puppy or the merchant did. You might use some exposition, but your chief purpose would not be to explain the usefulness of dogs. Your chief purpose would be to persuade your parents to allow you to do something. The chief thing you would have in mind would be this: *I should be allowed to buy the puppy.* Your purpose would be to make your parents believe this proposition as firmly as you believe it. What you would say to cause them to believe as you do would be argumentation in chief purpose.

Argumentation is that kind of discourse the chief purpose of which is to change the opinion of others so as to cause them to believe or to act as the speaker or writer wishes them to believe or to act.

The Subject of Argumentation. The subject of a description, as we have learned, is a particular person or thing. The subject of an exposition is a general idea or term. The subject of a narrative is the action of a particular person or group of persons during a particular period of time. The subject of an argument is a declarative statement, called a **proposition**. We may argue that a statement is

Digitized by Google

true. A lawyer does this when he tries to prove the truth of the proposition *Mr. Blank stole Mr. Brown's money.* We may argue that a theory is reasonable. A scientist does this when he tries to cause us to believe the proposition *The Darwinian theory of evolution is not reasonable.* We may argue that a thing should be done, or should not be done. We do this when we try to show our parents the advisability of the proposition *I should be allowed to buy a puppy.*

Importance of Stating the Proposition. Many misunderstandings and much bad feeling would be avoided if people would know definitely and say definitely what they are arguing about. Suppose that the students of a high school are indignant because the superintendent has suspended a popular student for cheating in examination. The students may think that the student did not cheat. They think that the proposition is *The student cheated.* The superintendent may know that the student cheated, and he may not know that the students think he did not cheat. He may think the proposition is *A student should be suspended for cheating.* In a case of this kind the trouble would be settled at once if some one would state the proposition.

Before entering into a spirited argumentative discussion with any one, have a definite understanding with him what the proposition is, about which you disagree. You may discover that he thinks as you do. It seems foolish for two persons to enter into an argumentative discussion without knowing what they are arguing about; yet many people do this, and unnecessary ill will is sometimes the result.

Two Methods of Argumentation. You can argue by the **method of reasoning**; that is, by the method of giving

Digitized by Google

evidence. If your proposition were *I should be allowed to buy this puppy*, you might begin your argument by giving reasons, which are technically called **evidence**. Whatever you would say for the purpose of proving the proposition would be called evidence. One of your reasons might be that the puppy was of an unusually fine breed and would become a household pet. Another reason might be that it would be very useful. You might support this reason by telling how a dog drove a burglar from your neighbor's house. A third reason might be that the puppy would cause no trouble for your parents, and you might support this with a promise that you would care for the animal. All of these reasons would be **your evidence**.

The Method of Appealing to the Emotions. Your parents, however, might remember that your neighbor's dog bit the postman and chewed most of the doormats in the neighborhood. All of your evidence might not be sufficient to convince them of the validity of your proposition. Nevertheless they might consent to let you buy the puppy, for a second element in your argument, **the emotional appeal**, might persuade them. They might see your earnestness, your sincerity, your love for the animal. They might not be convinced by your reasoning, but they might be persuaded by your appeal to their emotions.

Most people like to believe that the argument which causes them to accept a proposition consists only of reasoning; that they decide as they do because of evidence rather than because of emotional appeal. Most people, nevertheless, are mistaken about this. A neat, polite, friendly clerk sells goods without the use of much evidence. The neat, courteous business letter brings an order for goods

Digitized by Google

that would not be secured by an old-fashioned, terse letter full of evidence. Often a teacher is persuaded more by the way a pupil argues (perhaps in self-defense) than by the evidence he offers. The emotional appeal that comes from an earnest, sincere style is perhaps more persuasive in oral than in written argument.

Considering the Person Addressed. A proposition is not proved until the person addressed is caused to accept the proposition. You might not need to use much evidence to prove to your young brother that you should be allowed to buy a pet bear. No doubt you would need to use more evidence to prove the proposition to your father. You might find evidence that would prove to your classmates that all saloons in the United States should be abolished, but more evidence and evidence of a different kind might be necessary to prove the same proposition to a bartenders' union. When you write an argumentative letter, think of the nature of the person you address. Think of his experience, his point of view, his way of looking at things. When you prepare an argumentative talk for your class, think of their experience and their way of looking at things. Historical evidence that might be very effective with a history class might have little weight with a class that had not studied history. Try to choose evidence that will have weight with your audience. Do what a good life insurance agent does: adapt the evidence to the audience. In this way you may succeed in proving your proposition.

The Brief. A brief is an outline of an argumentative discourse. It shows in logical order the evidence that the argument presents. This outline of the evidence is sometimes preceded by an expository outline of the explanation

Digitized by Google

used to introduce the argument. You will recognize the following evidence.

BRIEF

Proposition: I should be allowed to buy this puppy; *because*

A. It is of an unusually fine breed.

B. It is cheap.

C. It would be useful; *for*

1. Soon it would keep tramps and burglars from the house.
2. It would amuse my little brother.

D. **Refutation**: The argument that it would cause trouble is not good; *for*

1. I would take care of it.

19. SHORT THEME ASSIGNMENT

Write an argumentative letter, about two pages in length, that would be appropriate under the conditions indicated in one of the following paragraphs:

1. Assume that you have just received a letter from your cousin, Ruth James, saying she has decided to leave school at the end of this month to accept a position as clerk in a department store. She is now in the eighth grade. She says that she does not like school work; that she wants to earn her own money and be independent; that she can get a good education in the store; and that she sees no reason why she should complete her eighth grade work and enter the high school, because she does not intend to be a teacher. Write a letter to Ruth giving two or three good reasons why she should remain in school. (You may substitute the name John James.)

2. Assume that the superintendent of your school is considering the advisability of abolishing all athletic contests and games in your school, such as basket ball, baseball, and football, and restricting the athletic work to gymnasium exercises in which

Digitized by Google

all members of the school take part. Write a letter to the superintendent giving two or three good reasons why you think he should, or should not, adopt the proposed system.

3. Assume that you have received a letter from your father (or grandfather or an uncle) saying in a kind way that he thinks you are spending too much money while in high school. He says he did not spend half as much when he was in high school. Write a letter showing that changed conditions account, at least in part, for the difference between his expenditure and yours.

4. An argumentative letter upon a subject of your own choosing.

Your letter will not be good unless you use tact. Try to imagine the point of view of the person to whom you write, and then construct your letter so that it will show your spirit of good will and sympathetic interest.

Part of your letter may be refutation. You might, for example, try to show Ruth that she does not reason well when she argues that she does not need an education because she does not intend to be a teacher. Do not give a multitude of reasons. One good reason supported by evidence is better than many poor reasons.

Your letter should be divided into paragraphs. Each reason should be developed in a separate paragraph.

20. HOW TO USE PRONOUNS

Prepare for recitation the discussion and the exercises in sec. 11, p. 208, of Chapter 7.

21. SELECTING THE EVIDENCE

Choosing the Best Reasons. Many reasons do not always make a good argument. This is especially true

Digitized by Google

when some of the reasons seem weak or false, for such reasons often antagonize the one who is to be convinced. John, in attempting to persuade Ralph to absent himself from school on circus day, may argue that Ralph's parents want him to remain in school because they are stingy and because they do not want him to have a good time. Such reasons may antagonize Ralph and convince him that all of John's reasoning should be regarded with suspicion. Often a person must study a proposition for a long time before he discovers the reasons that really are convincing.

The Special Issue. Often a proposition is of such a nature that the argument depends upon one reason (or two or three), although many others might be given. This one reason is called the **special issue.** If the special issue can be shown to be true, the argument becomes convincing.

Assume that you are trying to persuade your parents to allow you to visit your schoolmate who is reported to be sick with smallpox. You may argue that you should be allowed to visit him because he is lonely; because he wishes to see you; because you should not desert him in his time of trouble; and, fourth, because there will be no danger, as he really does not have a contagious disease. Your parents might grant the truth of the first three reasons without being convinced that they should allow you to visit him. They would "take issue with you," however, regarding the fourth reason. It would become the special issue. If you could support this fourth reason with convincing evidence, your argument probably would be convincing.

Assertion *versus* Proof. Assertion is not proof. Assertion may not have any weight as evidence unless the person

Digitized by Google

to whom you address your argument believes that you can speak with some authority. Suppose you are trying to convince your superintendent that your school should adopt a system of student government. If you assert that the system would stop tardiness and prevent cheating in examinations, without giving any evidence to show that your assertion is true, he probably would not consider your argument seriously. He might reply: "That is only your personal opinion. I hold a different opinion, and I have had more experience with students than you have." Your attempt at argument would be still worse if you were to assert, "Statistics prove that student government stops tardiness and prevents cheating in examinations," without giving statistics to show the truth of your assertion. The superintendent might then conclude you were too ready to make assertions the truth of which you had not proved.

How to Select Reasons for an Argument. When a lawyer begins to prepare an argument, he may immediately discover several reasons that he might use. After he has worked several days or weeks, he may find a reason of much more importance than those he first saw. Although he may feel sure that a jury would accept his first reasons, he may decide not to use them, for he may feel that they would draw attention away from his one important reason, which he wishes to make the special issue. Abraham Lincoln was an illustrious example of a debater who ignored minor reasons and centered his argument on one, two, or three special issues.

When you wish to prepare an argument, you will do well to go about your task as the lawyer does. Write in a brief the various reasons that occur to you. After you have

Digitized by Google

studied the question sufficiently, examine your reasons carefully, and select only the best ones for your theme or talk. Do not attempt to write your argument until you have selected the reasons.

22. ONE-SENTENCE ARGUMENTS

Copy two of the propositions given below and after each write the italicized word *because* and one simple declarative sentence that will give a good reason for the proposition. If you wish, insert the word *not* in the proposition.

Be prepared to give evidence orally to show your classmates that your reason is good.

Example:

Every boy should be required to learn how to wash dishes, *because*

The experience gained in learning how to wash dishes would help to make him appreciate the work done by women.

1. Women should wear hats as simple and nearly uniform in style as those worn by men.
2. It should be considered as wrong for men to swear, to smoke, or to drink intoxicating liquors as for women to do so.
3. Our high school should require every student to join the Athletic Association and to pay the dues regularly.
4. Every student in our high school should be required to study Latin for at least one year.

These one-sentence arguments may be discussed in class in the following way: A student may be asked to read his first argument. Then his classmates may oppose his reason; but no one should be allowed to give more than one sentence to prove that the reason is not good. Third, the student should be allowed to stand and show that his reason

Digitized by Google

is good and that the arguments made against it are not good; but he should not be allowed to talk more than two minutes.

23. CASE FORM OF PRONOUNS

Prepare for recitation the discussion in sec. 12, p. 210, of Chapter 7.

24. SHORT THEME ASSIGNMENT

Write an argumentative theme expressing an opinion and giving one, two, or three reasons to convince your classmates that your opinion is true.

Example:

HUSBANDS IN THE KITCHEN [1]

The Chicago Woman's Club wants to have boys in the public schools trained in domestic science. The theory is that if boys learn the elements of cookery, they will see how difficult the art is and what obstacles environ the successful compounding of culinary recipes, and will thereby learn a great lesson of patience which will stand them in good stead when they come to be married. "It will be a great advantage to the housekeeper," says Mrs. Marion F. Washburne, "when the husband understands something of the trials of the kitchen, and to train a husband you have to begin early."

No doubt the early training of husbands is desirable, and we dare say that philanthropists will yet found colleges which will give the degree of B.H.H., Bachelor of Housekeeping and Husbandry; but will it be wise to give men, who are said to be not without conceit at present, the impression that they know something about cookery? The fellows are bad enough now and with this new acquisition they might be unendurable. So long as they know only the rough cooking of the camp and boat or the amiable futilities of the chafing-dish, all is well; but once

[1] From the *New York Sun.*

Digitized by Google

breed them to the housekeeping business, so to speak, once familiarize them with the mysteries of the kitchen, and ruin will ensue.

In nothing is a little knowledge more dangerous than in cooking. The pretense of it at present hurts nobody and deceives nobody, although it must be a great strain on the gravity of waiters. But once smear a boy with cookery, once give him a smattering of "domestic science," and farewell peace and welcome war! "Eliza Ann, my dear, that duck should have been taken out a minute and a half ago." "Faugh, Rosamond, how that cauliflower smells! Why did you not remove the cover?" "When I was at the cooking school, we never were allowed to broil mushrooms more than —" One can hear steady patter of masculine wisdom and hope that many platters may be chucked at its self-satisfied noddle.

No, no; home with a trained-cook husband would not be a home. It would be a lunatic asylum.

The first paragraph in your theme, like that in the example, may be explanatory, showing the origin of your proposition, why it is of importance, or what it means. Too frequently people begin to argue without explaining what they are arguing about.

The second paragraph should state one reason for the proposition and give evidence to show that the reason is good.

A third paragraph might give additional evidence in support of the reason given in the second paragraph or it might give a second reason for the proposition. Examples may often be used as evidence that a reason is good. They are so used in the humorous argument quoted above.

The purpose of the argument "Husbands in the Kitchen" is to prove that a proposition is not true. A brief of the argument might be as follows:

Digitized by Google

Husbands in the Kitchen

I. **Introduction.** (Origin of the proposition.)

II. **Proposition:** The argument that boys should be taught domestic science in order that they may become good husbands is not good, *because*

A. The training would make husbands conceited.

B. The training would cause domestic trouble by making husbands critical.

III. **Conclusion:** The result would be bad.

Suggested propositions: Each girl in the graduating class should be required to make her own graduation dress; Each boy in the graduating class should be required to earn the money to pay for his graduation suit; Every girl should be required to be able to drive a nail and saw a board before being allowed to be graduated from high school; Every boy should be required to know how to sew a button on a garment before being allowed to be graduated from high school; Every high school student should learn how to dance; Old-fashioned spelling contests should be held in our school; Custom should allow a girl to invite a boy to go to the theater or an ice cream parlor, with the understanding that she would bear the expense; Better cloak rooms should be provided in our school building; Students should not attend parties on nights preceding regular school days; A student's credit should not be determined entirely by the grade he makes on examinations.

25. CASE FORM OF PRONOUNS

Prepare for recitation the exercises in sec. 13, p. 211, of Chapter 7.

26. PROPOSITIONS FOR DEBATES

The Form. We have learned that the subject for an argument must be a declarative sentence, called a proposition. It is impossible to argue "Taxes," "Dancing

Digitized by Google

Clubs," or "Examinations." The proposition for a debate, however, should be constructed with especial care, so that it may be perfectly clear, and fair for both sides. A debater who has the spirit of true sportsmanship would not wish to have the proposition so worded that his opponent could have no chance of winning. The proposition, then, should be clear and accurate, and fair for both sides.

Limiting the Proposition. Perhaps the most common error with propositions used in school and out of school is that they are too broad or too indefinite. Do not attempt to prove more than you wish to prove. Students sometimes word a proposition like the following: "Saloons are not beneficial." If this proposition were debated, the negative could win if it could prove that saloons benefit saloon keepers or bartenders or brewers. The student who wrote this proposition probably intended to defend the proposition "Saloons do more harm than good" or "The general effect of saloons is not beneficial."

Often a modifying phrase or clause should be used to narrow a proposition so that it will not include more than is intended. A student once attempted to prove the proposition "All high school subjects should be elective." The student did not wish to prove that a freshman should be allowed to elect Latin 6, trigonometry, English 4, and advanced chemistry; nor did he wish to prove that a student should be allowed to elect at one time Latin 1, 2, 3, and 4. When the student was allowed to revise his theme, he made the proposition read, "All high school subjects for which the student is prepared should be elective, provided he does not elect more than two subjects in one department for one term's work."

Digitized by Google

Agreement Regarding Definitions. If a proposition contains a word or expression that might have more than one meaning, the debaters should decide, when the proposition is chosen, what meaning it is to have in the debate. The first debater should explain this agreement in the introduction to his argument. If, for example, the proposition is "Secret societies in high schools are detrimental to the welfare of the school," the debaters should agree whether the expression "secret societies" will be applied to such organizations as literary societies and social clubs that elect their own members, or only to fraternities and sororities that have initiations and secret purposes. In debates about proposed laws, debaters frequently agree that the question of constitutionality is not to be discussed.

Exercises:

Tell why each of the following propositions is not well worded for a school debate and then change it so that it will be improved:

1. Women should be paid the same wages or salaries as men.
2. Spanish is a better study than German.
3. A law should be made requiring all persons to complete a high school course of study.
4. Moving picture shows are not desirable.

27. ASSIGNMENT IN PROPOSITION CONSTRUCTION

Prepare with one of your classmates a list of three propositions that you two would be willing to debate orally before the class. You may select one or two propositions from lists in this book, but let one be your own construction.

Digitized by Google

The teacher may allow you to select the one with whom you will debate or she may appoint the one. If the class consists of an odd number, one student may be opposed in the debate by two of his classmates.

As each list of propositions is to be prepared by two students, it should be signed by both. When the teacher has examined the various lists, she will assign the propositions.

When you prepare each proposition in the list, have a definite understanding with the one with whom you are to debate whether you will argue for the affirmative or for the negative in case the proposition is assigned to you. Study the wording carefully to make sure that the proposition is clear, fair, and debatable.

The conditions that exist in your own school or town probably will determine the nature of most of the propositions. Do not choose too large a subject. If you have become especially interested in a question of history, state government, or literature, you may choose a subject of more than local interest. Most of you, however, will probably be best qualified to debate questions dealing with conditions in your own locality.

Suggested propositions: School work should begin one hour earlier than it now does; All boys in our high school who are physically qualified should receive military training under a competent instructor; The custom of celebrating the Fourth of July with noise and fireworks should be abolished; Children should not be taught that there is a Santa Claus; Every student in our school should be required to take at least one course in manual training or domestic science before graduating; The custom of giving presents at Christmas should be abolished;

Digitized by Google

Our school should not enter into any athletic contests with other schools; Our school year should be lengthened (or shortened) one month; Monday should be made the school holiday instead of Saturday; Our school should give credit for work done in music under a private teacher.

28. ADJECTIVES AND ADVERBS

Prepare for recitation the discussion and the exercises in sec. 14, p. 212, of Chapter 7.

29. ORAL DEBATE ASSIGNMENT

Be prepared to give an argumentative talk about three minutes in length defending or opposing the proposition that has been assigned to you.

In each debate the affirmative talk will be given first. The affirmative speaker especially should be careful to explain clearly what the proposition is before he attempts to give reasons. A slow, clear statement of what the proposition is, may be sufficient to make the class understand, if the proposition is simple and easily understood. Many propositions, however, should be explained more fully. The meaning of words that might not be understood should be made clear. In some cases a statement of why the question is important or how it arose may help to make the class see what the proposition really signifies.

The class may act as critics and judges. Each student may write on a sheet of paper the proposition and the names of the debaters, and may place an X before the name of the one who he thinks has won. When several debates have been given, the sheets may be handed to the teachers, and after criticisms and suggestions have been given, the votes

Digitized by Google

on each debate may be counted. The student's record might be made in the following form:

1. **Proposition**: Monday should be made a school holiday instead of Saturday.
X. **Affirmative**: Sadie Clark.
Negative: Joseph Carpenter.
2. **Proposition**: . . . . . .

30. USE OF ADJECTIVES AND ADVERBS

Prepare for recitation the exercises in sec. 15, p. 215, of Chapter 7.

31. SHORT THEME ASSIGNMENT

Write a letter to persuade a person to do something. Give at least one reason.

Unless you enter the profession of law, most of the written argument you will use after leaving school will probably be in letters. Every one has occasion to write letters to persuade or to convince. Merchants depend on them much more than formerly in conducting their business, securing new customers, and retaining old customers. A training in the construction of persuasive letters is almost essential in many kinds of business.

In writing an argumentative letter, remember the importance of clearness, courtesy, and tact; and do not forget that courtesy requires neatness of form and orderliness of arrangement.

If you are in doubt about details of form, such as the appropriate form for salutation, consult sections 1 and 2 of this chapter. The first paragraph of your letter may be expository, showing just what you want done; why you

Digitized by Google

make the request; or the condition of something that you wish changed.

Suggested subjects:

1. A circular letter addressed to "Fellow Classmate," urging him to subscribe for the school paper; to join the athletic association; or to buy an admission ticket to a school entertainment.

2. A letter to the superintendent of your school, asking that a better lunch room be provided for students who bring their lunch to the school building.

3. A letter to the superintendent of your school, asking that he consider the advisability of establishing a restaurant in your school under the supervision of the domestic science department. The purpose of the restaurant would be to sell noon lunches to those students and teachers who find it inconvenient or impossible to go home for lunch.

4. A letter to the principal of your school, asking that he consider the advisability of excusing from examination students who have a standing of ninety per cent in their term's work.

5. A letter to a member of your school board, asking that he use his influence to have the school building opened on Friday evenings for the use of school literary societies.

6. A letter to a member of your town or city council, asking him to vote for an ordinance requiring vehicles to move slowly and quietly past school buildings between eight and three o'clock on school days.

7. A letter to the mayor of your city, asking that he use his influence to secure playground apparatus for a park in your vicinity, to be used by children, and an amusement hall, to be used by young people and adults.

8. A letter to a member of your state legislature, asking him to use his influence to secure the enactment of a law providing for something that you desire (for example, free textbooks).

Digitized by Google

32. THE USE OF ADJECTIVES

Prepare for recitation the discussion and the exercises in sec. 16, p. 216, of Chapter 7.

33. SHORT THEME ASSIGNMENT

Write a theme upon a subject of your own choosing. This theme may be a description, a descriptive sketch, a story of any kind, an exposition, an argument, a social letter, or an argumentative letter.

Digitized by Google

CHAPTER V

SENTENCE STRUCTURE

1. THE SIMPLE SENTENCE

Kinds. Every sentence must express a complete thought. It must have a complete meaning. A simple sentence differs from a complex sentence and from a compound sentence in that it expresses only one thought. It has only one subject and one predicate. The following sentences illustrate the four kinds of simple sentences.

1. The man went to town.
2. Will you go to town with me?
3. Bring me the book.
4. Our house is on fire!

A sentence like the first is a **declarative** sentence. Some grammarians call it an assertive sentence, for it is in the form of an assertion. Its chief purpose is to give information.

A sentence like the second is an **interrogative** sentence. It is in the form of a question. Its purpose is to get information.

A sentence like the third is an **imperative** sentence. It is in the form of a command. Its chief purpose is to cause a person to do something.

A sentence like the fourth is an **exclamatory** sentence. Its chief purpose is to express strong feeling or emotion. The exclamatory sentence has the form of one of the other

Digitized by Google

three kinds of sentences. Any sentence spoken in an exclamatory way or written with an exclamation point following it becomes exclamatory.

Principal Parts. The subject of the first sentence is the words *The man*, and the predicate is the words *went to town*. The principal word in the subject is the word *man*, and the principal word in the predicate is the verb *went*.

The subject of a declarative sentence usually comes first, but sometimes the predicate or part of the predicate comes first, as in the sentence *In the spring the flowers bloom*. The subject is the words *the flowers*, and the predicate is the words *bloom In the spring*. The principal word in the subject is the word *flowers*, and the principal word in the predicate is the verb *bloom*. Sometimes the word *There* is used at the beginning of a declarative sentence to change the arrangement, as in the sentence *There was no one in the room*. The subject is the words *no one*, and the predicate is the words *was in the room*. The principal word in the subject is the word *one*, and the principal word in the predicate is the verb *was*. The word *There* is called an expletive in sentences of this kind. It is independent, and is not a part of the subject nor of the predicate.

In interrogative sentences the interrogative word comes first and shows what part of the thought is unknown and sought. In the second sentence the subject is the word *you*, and the predicate is the words *Will go to town with me*. The principal part of the predicate is the verb *Will go*. In the sentence *When did you arrive?* the subject is the word *you*, and the predicate is the words *did arrive*

Digitized by Google

When. The principal part of the predicate is the verb *did arrive.*

The subject of an imperative sentence usually is the word *you*, which is understood to be a part of the sentence. The subject of the third sentence is the word *you*, and the predicate is the words *Bring me the book.* The principal part of the predicate is the verb *Bring.*

Exercises:

Classify each of the following simple sentences and give its subject and its predicate. If the subject or the predicate consists of more than one word, give the principal word.

1. The old house on the side of the hill was destroyed by the severe storm.
2. The next evening we began our long journey.
3. Why did you take the book?
4. Is the story interesting?
5. Tell me the story about the three bears.
6. A bear is in the attic!
7. There was a dark hole in the side of the cave.
8. Who will be the next president?
9. Whom do you wish for president?
10. Beautiful autumn leaves fell from the frost-tinted trees.
11. What can I do!
12. There were several unoccupied seats in the schoolroom.
13. Only a few of the students seemed surprised at the announcement.
14. Bring me the book from the table.
15. Under the tree stood a vicious-looking dog.

2. THE COMPOUND SENTENCE

If two simple sentences related in meaning were connected by a conjunction and written as one sentence, they

Digitized by Google

would form a compound sentence. A compound sentence consists of two or more members, each of which would be a complete sentence if it were capitalized and punctuated like a sentence. Each of these members is called an independent clause. Sometimes the subject of the second member of a compound sentence is omitted when it is the same as that of the first member, as in the sentence *The man went to town and bought a horse.*

A compound sentence, like a simple sentence, is declarative, interrogative, imperative, or exclamatory.

It is important to note that the independent thoughts expressed by a compound sentence are related in meaning. It would be wrong to write *Stars are suns, and I am studying composition*, because there is no apparent relation between the independent thoughts. We may, however, correctly write *Stars are suns, and they are many millions of miles distant.*

The conjunctions that may be used between the members of compound sentences are sometimes divided into four classes, according to the kind of relation they express. The following are some of the conjunctions most commonly used between the members of compound sentences:

and, moreover, furthermore;
but, however, yet, still, nevertheless;
therefore, consequently, so, hence, accordingly;
or, nor, neither, either — or, neither — nor, otherwise.

Exercises:

Give the members of the following compound sentences. Give the conjunction between the members and observe

Digitized by Google

what punctuation, if any, precedes the conjunction. Give the subject and the predicate of each member.

1. For many days I watered the plant regularly, but it would not grow.
2. John came to help me, and soon the task was completed.
3. We returned to the pond and searched for the knife.
4. The engineer accompanied John and me and explained the construction of the machinery.
5. Gradually the sky became lighter; however the rain continued to fall.
6. Our provisions were entirely exhausted; therefore we decided to return home.
7. Shall I deliver the message, or will you do it?
8. Either be prepared to endure some hardships or do not attempt to climb the mountain.

3. THE COMPLEX SENTENCE

Examine the following expressions:

1. The man went to town.
2. Who sold the horse.
3. When he was paid.

Although each of these groups of words has a subject and a predicate, only the first is a sentence, for it alone expresses an independent thought. Neither the second nor the third has a complete meaning.

Now examine the following expressions:

1. The man who sold the horse went to town.
2. The man went to town when he was paid.
3. The man who sold the horse went to town when he was paid.

Digitized by Google

Each of these groups of words is a sentence, because each expresses a complete thought. Each expresses only one independent thought. Sentences of this kind are called **complex sentences**. The expressions *who sold the horse* and *when he was paid* are called **dependent clauses**.

A complex sentence is a sentence that expresses only one independent thought and contains at least one dependent clause.

A dependent clause that modifies a noun or a pronoun is called an **adjectival clause**. A dependent clause that modifies a verb, an adjective, or an adverb is called an **adverbial clause**. A dependent clause that is used as subject of a sentence or as the complement of a verb is called a **substantive clause**.

The subject of the third sentence is the words *The man who sold the horse*. The predicate is the words *went to town when he was paid*. The principal word in the subject is the word *man*. It is modified by the expression *who sold the horse*, an adjectival clause. The subject of this clause is the word *who*, and the predicate is the words *sold the horse*. The principal word in the predicate of the sentence is the word *went*. It is modified by the expression *when he was paid*, an adverbial clause. The subject of this clause is the word *he*, and the predicate is the words *was paid when*.

Exercises:

Give the subject and the predicate of each of the following complex sentences. Give the principal word in the subject and the principal word in the predicate. Give each dependent clause, classify it, and tell what word it modifies.

Digitized by Google

Give the subject and the predicate of each dependent clause.

1. The person who spoke first was very old.
2. The boy whom he engaged was well educated.
3. We listened attentively to the story that he told.
4. She was attracted by the child's eyes, which were blue.
5. The place where the battle was fought is now a park.
6. I found the book where I had left it.
7. When Santa Claus appeared, we shouted with delight.
8. Do you remember the day when you first went to school?
9. The fruit was not good, because it was too green.
10. If we hurry we shall reach the station before the train arrives.
11. I began to feel sorry, for I had never before disobeyed the rule.
12. George whispered to me whenever I tried to study.
13. Mr. Smith usually coughed before he began to speak.

4. THE INCOMPLETE SENTENCE

A group of words that does not express an independent thought is sometimes incorrectly capitalized and punctuated like a sentence; for example, "I did not want to go to school that afternoon. Because I had not studied my lesson." The second group of words in the quotation expresses a thought, but it does not express an independent thought. If the group of words were used alone, it would lack *unity*, or *oneness*, because it would not have a complete meaning. The construction should be *I did not want to go to school that afternoon, because I had not studied my lesson.*

A group of words should not be capitalized and punctuated like a sentence unless it expresses an independent thought. (Rule 28.)

Digitized by Google

Exercises:

Tell why each of the following groups of words is incorrect, and then change it so that it will be a well-constructed sentence:

1. In the pasture lot a brook, which rippled over pebbly shallows and swayed the grasses along its banks.

2. The village butcher was coming down the street. Of whom I was much afraid.

3. Ryan kicked the ball over the goal. Scoring the first point for Rushville.

4. Our old barn, where we used to play circus after Ringling Brothers had made their annual visit to our town.

5. The first one to be questioned was Charlie Clark. Who knew nothing about our mischief.

6. We reached the hotel at six o'clock. Having made the journey without accident.

7. The dim light of the watchman's lantern, appearing and disappearing as he moved from place to place.

8. With best wishes, Yours truly, James Blank.

9. Having seen your advertisement for a boy to work in your office on Saturdays.

10. The speaker amused the audience greatly. Especially when he told of his experience as a cook.

11. I wanted to go shopping with mother. Because I knew I could persuade her to buy me some candy.

12. That evening Uncle John told me the story of Bluebeard. Which always made me afraid to go to bed.

13. Fred slyly handed the note to Anna. When the teacher was not looking.

14. We took father's new hat to our circus tent. Intending to return it before he came home from his work.

15. We hurried to our playhouse in the woods. Down the long lane that separated the corn field from the pasture lot.

Digitized by Google

5. USE OF THE COMPLEX SENTENCE

Most children do not use complex sentences as much as they use simple and compound sentences, because they do not see that explanatory thoughts are less important than principal thoughts. They do not always see the relation that really exists between two thoughts. Sometimes, for example, they use sentences like the following: "One evening I was going home from school, and I found a dollar." The sentence should be *One evening, while I was going home from school, I found a dollar.*

The same error frequently occurs in sentences that contain the "comma blunder," which is explained in sec. 2, p. 177, of Chapter 6. The "comma blunder" exists in the following sentence: "Near the schoolhouse stood an old barn, it was said to be haunted." The addition of a conjunction after the comma would not make the sentence correct, because the second clause is really descriptive of the barn. The sentence should be *Near the schoolhouse stood an old barn, which was said to be haunted.* The addition of a conjunction after the comma might make the following sentence correct: "The sun was shining, a few dark clouds were beginning to arise in the west." The sentence might be *The sun was shining, but a few dark clouds were beginning to arise in the west.* The thought might be better expressed, however, if the first thought were subordinated, as in the following sentence: *Although the sun was shining, a few dark clouds were beginning to arise in the west.*

Dependent thoughts should not be expressed by independent clauses or sentences. (Rule 32.)

Digitized by Google

Exercises:

Explain why each of the following sentences is incorrect, and then change it to a complex sentence that will express the thought correctly:

1. I did not want to give the marble to John, it was the only one I had.

2. After breakfast I began to read "Captain Jim," and Mary had brought it from the library.

3. I begged brother to let me go with him, he would not consent.

4. Every one liked Mary, she was so kind and good natured.

5. The teacher was entering the schoolhouse that morning, and some one threw a snowball at him.

6. One of the boys went to the store to buy some sugar, we called him Slim.

7. I was delighted with my new dress, it was so pretty.

8. We went to visit Aunt Elizabeth, and she lives on a farm.

9. The pupils were all busy studying their arithmetic lesson one afternoon, and a pigeon flew into the schoolroom.

10. The evening is very cold, and you would better not go coasting.

11. I was wading in the brook one day, and I slipped on a smooth rock and fell into the water.

12. I could not go to the party, I had not received an invitation.

6. THE RAMBLING SENTENCE

The use of a succession of *and's* and *but's* in sentence structure is a childish error. Not realizing that one thought is more important than another in discourse, children often construct such rambling sentences as the following: "One day Aunt Mary was coming to visit us, and mother dressed me in my best clothes and told

Digitized by Google

me to play ball; but I could not find my ball, and I thought that probably it was under the porch, and decided to crawl through a hole by the steps to get it." The sentence lacks unity of purpose, and emphasis of important parts. A better construction would be *One day when Aunt Mary was coming to visit us, mother dressed me in my best clothes and told me to play ball. I could not find my ball, however, and, thinking that probably it was under the porch, I decided to crawl through a hole by the steps to get it.*

Avoid rambling compound sentences. (Rule 35.)

Exercises:

Reconstruct each of the following rambling sentences. If the thought cannot be expressed in one well-organized sentence, use two sentences.

1. I wanted to go swimming one day, and I went to get Will Johnson to go with me, and I looked over the alley fence and saw him digging in the garden, and he said he was digging for fish bait.

2. In the center of the park was a small pond, and it was quite deep, and we often rowed on it in the summer.

3. Brother and I were playing in the yard one day, and Fred Smith came along the street, and he had an air rifle, and he shot at a robin on our lawn.

4. Mr. Clark's residence was a large, stone structure, and it was called "the Mansion House," but it was dingy and uninviting in appearance.

5. We entered the office of the glass factory, and we met the foreman, and he called a guide to direct us through the plant.

6. The speaker began his address, and we tried to listen to what he said, but we were very tired, and we soon became inattentive.

Digitized by Google

7. A few minutes later I went into the garden, and my father told me I might help him dig potatoes, but I decided that I should prefer to go fishing.

7. MONOTONOUS USE OF SIMPLE SENTENCES

The use of many short declarative sentences causes wordiness and a monotony of style; and it also prevents the important thoughts from receiving emphasis. Important thoughts, of course, should be expressed by independent sentences or clauses, but the purpose of many sentences in the themes of untrained writers might be better expressed by dependent clauses, phrases, or words. The following is an example of the poor use of simple sentences: "We lived near a grocery store. It was owned by an old Englishman. He was a very small man." By subordinating unimportant thoughts, we get the following more forceful sentences: *We lived near a grocery store that was owned by a very small old Englishman.*

Avoid a monotonous use of short simple sentences. Emphasize important ideas by subordinating unimportant ones. (Rule 31.)

Exercises:

Combine each of the following groups of sentences into one well-organized sentence:

1. The high school auditorium was almost square. It resembled a theater. It would seat about six hundred people.

2. Heavy clouds hung low on the mountain side. They entirely concealed the peak.

3. Josephine Preston Peabody was once a teacher in Wellesley College. She wrote "The Piper." She also wrote other dramas.

Digitized by Google

4. The sun was low in the west. It was large and red. It seemed to be floating in a sea of brilliantly colored clouds.

5. One morning a tramp came to our door. He appeared to be about twenty-five years of age.

6. He was a tall man. He was awkward. He seemed to be strong and well able to work.

7. He talked like a professional tramp. He spoke in a whining voice. He asked whether we would help a poor, unfortunate old man.

8. The boy studies hard. He does not learn rapidly.

9. A robin sat on the highest twig of the tree. It sang in a loud, clear voice.

10. Henry Ford was born in Greenfield, Michigan, in 1863. He organized the Ford Motor Company.

11. The heads of the wheat stalks were heavy with grain. They bent the stalks. They seemed to be nodding to one another.

12. An old woman sat in a corner of the waiting room. She was poorly dressed. She appeared to be an Italian.

8. THE PHRASE

Examine the italicized expressions in the following sentences:

1. The man *leading the horse* spoke to me.
2. The procession, *led by the mayor*, entered the park.
3. He wished *to study music.*
4. He explained the purpose *of his visit.*
5. They lived *in a large city.*
6. *Reading good books* is profitable employment.
7. She heard *him entering the room.*
8. John helped *me catch the hen.*

The italicized expressions are phrases. A phrase does not have a subject and a predicate. In this respect it is

Digitized by Google

not like a dependent clause. A phrase is a group of words used in a sentence as a noun, an adjective, or an adverb. In this respect it **is** like a dependent clause.

Phrases are of three kinds: **participial phrases, infinitive phrases**, and **prepositional phrases**. Two other kinds, called **gerund phrases** and **verbal phrases,** are recognized by some grammarians.

Either a present participle or a past participle may be used in a participial phrase. A present participle always ends in *ing*. A past participle usually, though not always, ends in *ed*. The first and second sentences contain participial phrases.

An infinitive phrase consists of an infinitive and at least one other word. The word *to* which is used with a verb to form an infinitive is not a preposition. It is called "the sign of the infinitive." Sometimes it is omitted, as in the eighth sentence. The third and eighth sentences contain infinitive phrases.

A prepositional phrase always includes a preposition and a noun or pronoun, or some expression used as a noun. Such words as *in*, *to*, *with*, *under*, *over*, *beyond*, *around*, and *from* usually are prepositions. The fourth and fifth sentences contain prepositional phrases.

A gerund phrase is a participial phrase used as a noun. The sixth and seventh sentences contain gerund phrases.

A verbal phrase is a group of words used as a verb, as *might have been*.

An infinitive phrase or a gerund phrase sometimes has a subject after such verbs as *ask*, *require*, *make*, *cause*, *let*, *help*, *feel*, *see*, and *hear*. This subject is always of the

Digitized by Google

objective case form. The seventh and eighth sentences contain examples.

Analysis models:

1. He lives in the house on the hill.

The expression *in the house on the hill* is a prepositional phrase used as an adverbial modifier of the verb *lives*. This phrase contains the prepositional phrase *on the hill*, which is an adjectival modifier of the noun *house*.

2. She wished to study music.

The expression *to study music* is an infinitive phrase used as direct object of the verb *wished*.

3. Mary invited us to her home to meet her mother.

The expression *to her home* is a prepositional phrase used as an adverbial modifier of the verb *invited*. The expression *to meet her mother* is an infinitive phrase used as an adverbial modifier of the verb *invited*.

4. John helped Mary and me to catch the hen.

The expression *Mary and me to catch the hen* is an infinitive phrase with a subject. It is used as direct object of the verb *helped*.

Exercises:

Point out each phrase in the following sentences, classify it, and tell how it is used in the sentence:

1. He went to the end of the lane.
2. He went to the city in an automobile.
3. He went to buy some groceries.
4. Clara tried to do her work well.
5. The clang of the fire gong rang through the halls.
6. She worked hard to win the prize.
7. The letter from the merchant to his son was short.
8. The accident caused sister and me to miss the train.
9. The path wound among the trees to the schoolground.

Digitized by Google

10. Father let me go to the station.
11. We returned to the camp in the evening.
12. To write a good theme is sometimes difficult.
13. John asked me to help him.
14. Our tent was on the side of a hill.

9. PARTICIPLES AND PARTICIPIAL PHRASES

Participles and infinitives are not always used in phrases. There is no phrase in the sentence *He was mending a net.* The participle *mending* is part of the verb *was mending.* In the sentence *The field was covered with snow*, the participle *covered* is used as a predicate adjective. It is modified by the expression *with snow*, a prepositional phrase used as an adverbial modifier.

Analysis Models:

1. Being very tired, I went home.

The expression *Being very tired* is a participial phrase used as an adjectival modifier of the pronoun *I.*

2. Mother heard John and me entering the room.

The expression *John and me entering the room* is a gerund phrase with a subject. It is used as direct object of the verb *heard.*

3. He called the people together by beating a drum.

The expression *by beating a drum* is a prepositional phrase used as an adverbial modifier of the verb *called.* This phrase contains the gerund phrase *beating a drum*, which is the object of the preposition *by.*

4. The procession, led by the mayor, entered the park.

The expression *led by the mayor* is a participial phrase used as an adjectival modifier of the noun *procession.* It contains the prepositional phrase *by the mayor*, which is an adverbial modifier of the participle *led.*

Digitized by Google

Exercises:

Point out each phrase in the following sentences, classify it, and tell how it is used in the sentence. There is no phrase in two of the sentences.

1. The tramp, seeing our dog, did not enter the gate.
2. Peering cautiously through the window, we saw the miser.
3. We were eating dinner.
4. Robert began making excuses.
5. Receiving no reply, I wrote again.
6. Inclosed with the letter was a check for fifty dollars.
7. Mr. Brown saw us entering the field.
8. The teacher, speaking very slowly, repeated the question.
9. Being caught at our mischief, we confessed.
10. The manager, pleased with the boy's work, gave him a better position.
11. By being very economical, he saved ten dollars.
12. Reading good books is profitable employment.
13. Reaching the hilltop, we saw the sun just disappearing.
14. Entering the gate was an old woman.

10. INCORRECT USE OF PHRASES

A phrase should have a definite use in the sentence. We have learned that it may be used as an adjective, an adverb, or a noun. The following sentence illustrates a bad error that occurs frequently: "The game was lost, caused by the sickness of the captain." The phrase "caused by the sickness of the captain" is said to be *dangling*, because it does not have a definite use in the sentence.

A phrase should not be used as a modifier unless the sentence contains the word that the phrase is intended to modify. (Rule 48.)

Digitized by Google

Sometimes we can correct an error of this kind by supplying the word that the phrase is intended to modify, but usually we should change the phrase to a clause. Sometimes the sentence should be reconstructed. The incorrect sentence quoted above might be corrected in the following ways:

The game was lost because the captain was sick.

The loss of the game was caused by the sickness of the captain.

A participial phrase at the beginning of a sentence is so frequently misused that especial attention should be given to its use.

A participial phrase should not be used at the beginning of a sentence unless it is the subject of the sentence or a modifier of the principal word in the subject. (Rule 47.)

Incorrect: Looking carefully through the attic, three old hats were found.

Correct: Looking carefully through the attic, we found three old hats.

Exercises:

Tell why each of the following sentences is incorrect, and then change it so that it will be correct.

1. We went to New York, remaining there a week.
2. Reaching the sidewalk, the house appeared to be enveloped in flames.
3. He was unable to work, caused by the accident.
4. Receiving your letter of May 10, your request will be submitted to the class at its next meeting.
5. Replying to your letter of May 12, the rules suggested by your class meet our approval.

Digitized by Google

6. For weeks before Commencement Day, libraries were visited, searching for quotations to be used in our orations.

7. The pupils were very much excited, caused by the announcement.

8. Giving the familiar whistle, our dog came bounding across the lawn.

9. The audience was dismissed with a benediction, thus closing the meeting.

10. After eating our lunch, the automobile carried us back to the city.

11. Not knowing whence the sound had come, everything was in confusion.

12. Receiving no reply to our letter, a telegram was sent.

13. After singing a familiar song, the meeting closed.

14. While studying my lesson one day, a mouse ran under my chair.

15. We went to the park that afternoon, returning in the evening.

16. Climbing to the top of the hill, children could be seen playing near a schoolhouse in the distance.

17. I answered, "I'll be there in a minute," waiting as long as I thought I could.

18. On entering the theater, its appearance told that it was a modern playhouse.

19. After ringing the bell the second time, the door was opened.

20. As a boy, Christmas was a time that I always enjoyed.

11. USE OF PHRASES IN SENTENCE REVISION

Conciseness and effectiveness of sentence structure may sometimes be secured by the substitution of phrases for clauses and simple sentences. Important thoughts, of course, should be expressed by independent clauses or

Digitized by Google

sentences, but phrases may often be made to accomplish the purpose that explanatory clauses or sentences are intended to accomplish. In such cases the use of phrases prevents wordiness and makes the important thoughts more emphatic.

Exercises:

Express in one concise sentence the thought of each of the sentences or groups of sentences that are numbered below. Use phrases instead of the italicized expressions.

1. We *entered the mine and* found the foreman. *He was sitting on a pile of coal.*

2. A woman sat opposite me in the car. *She apparently was in an angry mood.*

3. The visitor remained two hours *and criticized her neighbors and talked about her loneliness.*

4. That afternoon I went timidly to Mr. Smith's house. *I intended to apologize for what I had done.*

5. The *tree's* leaves were covered with dust.

6. We met a man *who was carrying a basket that was full of apples.*

7. I found a gold scarf pin. *It had a small diamond setting. I found it near the post office.*

8. Please send me the following articles. *Send them by parcel post.*

9. *We were very tired, so* we stopped to rest.

10. The *mountain's* top was covered with snow.

11. James climbed a tree. *He wished to get a better view of the parade.*

12. I *opened the door and* saw a tramp. *He was standing on the porch.*

13. Uncle George, *who thought we were trying to tease him,* did not open the package.

Digitized by Google

14. A soft breeze blew across the lake. *It rocked the lily pads and drove tiny waves against the shore.*

15. He *heard a noise in the room and* looked up quickly.

16. A light breeze blew over the field. *It carried the sweet scent of clover.*

12. MODIFIERS

From our study of sentence structure we have learned that a modifier is a word, phrase, or clause that limits the meaning of a word or adds to its meaning.

Adjectival modifiers, possessive modifiers, and appositive modifiers may modify nouns and pronouns. Adverbial modifiers may modify verbs, adverbs, adjectives, prepositions, infinitives, and participles.

Adverbial modifiers express such ideas as *time*, *place*, *degree*, *manner*, *purpose*, *cause*, *result*, *condition*, *concession*, *negation*, *means*, *instrument*, *agent*, and *accompaniment*.

Exercises:

Analyze each of the sentences given below, as the following outline directs:

a. Tell whether it is simple or complex.

b. Give the entire subject and the entire predicate.

c. Give the principal word in the subject and its modifiers and the modifiers in the modifiers.

d. Give the principal word in the predicate and its modifiers and the modifiers in the modifiers. Give all direct objects.

Classify each modifier when you give it and tell what word it modifies. Analyze each dependent clause.

1. In another instant the ungainly man came into view.

2. The stranger drew a book from his pocket with great veneration.

Digitized by Google

3. The vast canopy of woods spread itself to the margin of the river.

4. A scholar by the name of Tom Belton, who wore linsey gray, made a dam across a small brook by the schoolhouse.

5. As I walked through the wilderness of this world, I lighted on a certain place where was a Den.

6. Mr. Harding's warmest admirers cannot say that he was ever an industrious man.

7. The story has something deeply impressive, though its circumstances cannot altogether be reconciled with probability.

8. By every road around Goderville the countrymen with their wives were coming toward the town.

13. ARRANGEMENT OF MODIFIERS

How would you change the following telegram, which a merchant once wrote: "Ship sirup cans that have leaked to us by express"?

A modifier should be so placed that its use will be apparent. (Rule 50.)

Especial care should be taken in using the words *not* and *only*. Such a sentence as *All students are not industrious* is sometimes used when the author intends to say *Not all students are industrious*. Explain how the following sentences differ in meaning:

Only this man asked me for money.
This man only asked me for money.
This man asked only me for money.
This man asked me only for money.

A modifier should not be placed between the parts of an infinitive, as it is in the sentence, "We wished to thoroughly explore the cave." The incorrect construction is

Digitized by Google

called *a split infinitive.* The sentence should be *We desired to explore the cave thoroughly.*

Exercises:

Tell why each of the following sentences is incorrect, and then give it in the correct form:

1. The concert only lasts half an hour.
2. I wish you to come very much.
3. We found a rabbit in a log that weighed more than four pounds.
4. We met a hardy throng of fishermen.
5. All the men did not go: some remained.
6. They decided to immediately depart.
7. We rented a boat from a farmer about fifteen feet long.
8. He only remained a short time.
9. All fairies don't have curly hair.
10. She pulled a veil over her face that she had pinned around her hat.
11. Mrs. Scott only invited three of our class.
12. We packed our provisions when we left camp in a heavy pine box.
13. The man drank three strong cups of coffee.
14. I should like to meet your friend very much.
15. John had only been in the class a short time.
16. All of the exercises are not so difficult as this one.
17. The train began to gradually increase its speed.
18. I shall only mention a few details.
19. Sir Bedivere fulfilled the dying wish of the king.
20. Every person is not a good story teller.

14. REDUNDANT AND INDEFINITE MODIFIERS

An expression that is useless in a sentence is said to be *redundant.* The expression *to sight* is a redundant modifier

Digitized by Google

in the sentence, "The hillside was becoming indistinct to sight." The sentence should be *The hillside was becoming indistinct.*

The **double negative** is a form of redundancy that should be very carefully avoided. Two negatives make an assertion positive, and thus express what usually is not intended. The error occurs in the sentence "I don't have no money." The sentence should be *I have no money* or *I don't have any money.*

Frequently the word *the* is redundant in descriptive themes that students write; as in the sentence, "The birds twittered in the trees, and the frogs croaked in the pond." It would be better to say *Birds twittered in the trees, and frogs croaked in the pond.*

Avoid redundant modifiers. (Rule 51.)

Some people habitually use modifiers that express no definite idea. The indefinite modifiers used most frequently are the words *so, such,* and *those,* and the superlative form of adjectives. The use of indefinite modifiers is illustrated in the following quotation: "Mary was such a beautiful girl. She had the prettiest brown eyes. She was one of those old-fashioned girls." Indefinite expressions like these are evidence of indefinite thinking. They should be omitted, or modifiers with more definite meaning should be substituted. The following sentences are more definite than those quoted above: *Mary was remarkably beautiful. She had unusually pretty brown eyes. She was what is called "an old-fashioned girl."* Often slang words are indefinite modifiers. The one who uses them is too lazy to select the exact word.

Avoid the use of indefinite modifiers. (Rule 53.)

Digitized by Google

Exercises:

Explain why each of the following sentences is not good, and then reconstruct it:

1. The work had to be done over again.
2. I don't hardly know why I went.
3. It was such a beautiful day. The sun was so bright and the air was so pure.
4. At last the rain finally stopped falling.
5. The teacher was a man of about forty years of age.
6. No one shall never know that I cared.
7. The dew was sparkling on the grass; the flowers were nodding in the morning breeze; and the bees were gathering honey in the clover field.
8. He was not expected to live but a short time.
9. Politicians are seldom ever good sailors.
10. The train disappeared from sight in the distance.
11. He told some of those old sea yarns.
12. There are many things of which our city may boast of.
13. He was returning back to the city.
14. The dark clouds were gathering in the west; the lightning was beginning to flash; and the large raindrops splashed on the window pane.
15. We had the most fun that day, and the luncheon was so good.
16. A breeze blew softly over the small pond of water.
17. Do you know the past history of the place?
18. There was scarcely no wind.
19. He came a half an hour later.
20. I wish to apply for a position as a clerk.
21. She usually always goes to town on Saturday.
22. The page was so excited that he couldn't hardly speak.

Digitized by Google

CHAPTER VI

PUNCTUATION

1. THE COMPOUND SENTENCE

Study rules 7, 10, and 18 in Part II and the explanations and examples under those rules. Be prepared to explain when punctuation should be used between the members of a compound sentence and what marks should be used.

Exercises:

Punctuate the following compound sentences correctly and give reasons for the punctuation you use:

1. I wanted to finish reading my book but I knew that I should go to help mother
2. We hurried to the post office and mailed the letter
3. The fruit appeared to be green nevertheless the boy ate it greedily
4. You should go immediately or you should not go at all
5. The rain poured down that afternoon consequently we had to eat our picnic dinner in the house
6. Twilight came quickly when the sun disappeared below the horizon and soon distant objects became indistinct
7. The farmer showed us the best place to fish and gave us some grapes for our lunch
8. The boy would not study nor would he allow others to do so
9. Lightning flashed and thunder roared incessantly but the rain did not begin to fall until we reached shelter

Digitized by Google

10 Either we should reorganize our society or we should disband

11. I did not like my present but Mary seemed to be pleased with hers

12. The suit does not fit me furthermore it is not made of the kind of material that I ordered

2. THE "COMMA BLUNDER"

Poorly educated people sometimes use only a comma between independent clauses, as in the incorrect sentence, "The bell rang at the usual time, all the children hurried to their seats." This error is discussed in rule 34.

If the thoughts expressed by the clauses are independent and not closely related in purpose, they should be expressed by independent sentences. If the thoughts are independent and closely related in purpose, a conjunction, a comma and a conjunction, a semicolon, or a semicolon and a conjunction should be used. The construction of the sentence quoted above should be, *The bell rang at the usual time, and all the children hurried to their seats.*

Independent clauses should not be separated by the comma only. (Rule 34.)

Exercises:

Tell why each of the following sentences is incorrect, and then reconstruct it. Some of the independent clauses should be changed to independent sentences.

1. The boys behind me were whispering, I wanted to hear what they were saying.

2. He could not sit still, first he would cross his legs, then he would take his hat off.

Digitized by Google

3. The teacher asked how the chalk happened to be on the floor, no one seemed to know anything about it.

4. The wind blew hard for a few minutes, then it began to die down.

5. Grant had been getting letters from Margaret again, I wished we could read them.

6. That evening I went as usual to get my pony, it was not in the pasture lot.

7. Recess came, we put on our wraps and went to play.

8. Many small birds flew over the lake, frequently they seemed to touch the surface.

9. I'm just going down the street, I'll be back in a few minutes.

10. Father was sitting near the fire, I asked him whether I might go with the boys.

11. "Are you going to the auction?" asked the man, both Mary and I answered, "Yes."

12. I knew I should tell the teacher, I was afraid the boys would tease me.

3. A SERIES OF TERMS

Study rule 11 and the discussion and examples under it. You may learn to apply the rule more easily if you assume that the comma takes the place of the conjunction *and* or *or* in a series of terms. The comma should be used, however, before the conjunction *and* or *or* when it connects only the last two terms of a series. We might write *We saw many old and dilapidated and one-story log houses*. The thought would not be expressed, however, if we should write *We saw many and old and dilapidated and one-story and log houses*. Therefore the following sentence is punctuated correctly: *We saw many old, dilapidated, one-story log houses*.

Digitized by Google

Note carefully the following principles:

No punctuation is used before a series of terms in the same construction unless it is preceded by such a formal expression as *namely*, *as follows*, *these things*, or *for example*.

No punctuation is used between an adjective and the noun that follows it.

Exercises:

Punctuate each of the following sentences correctly and explain fully the reasons for the punctuation. In some of the sentences no comma should be used.

1. The flag was red white and blue
2. On the porch was a large shaggy vicious looking dog
3. We listened to a story about a man with a wart on the end of his nose
4. He was trained in talking in writing and in literary criticism
5. The long weary journey was at last ended
6. The man was old and poor and lonely
7. The farmer asked where we were going what we wanted and why we were not in school
8. We replied that we were going to the pond to fish and that there was no school on Saturday
9. We found several old tin cans in the alley
10. A dirty poorly dressed tramp came to the door
11. The tramp said that he was tired that he felt sick and that he could not work
12. John suggested that we should go to the park and that I should pay the car fare
13. For a few hours after I received my first corrected theme I saw periods on the sidewalk on the dooryards on the tablecloth and even in the grate fire

Digitized by Google

4. INTRODUCTORY AND PARENTHETICAL EXPRESSIONS

Study rule 13 and the discussion and examples under it.

Exercises:

Punctuate each of the following sentences correctly and explain fully the reasons for the punctuation:

1. To tell the truth my excuse is not very good
2. He was shrewd too and courageous
3. Let us assume for the sake of argument that this is true
4. Mr. President I move that we adjourn
5. Well why did you go
6. Messrs James and White Publishers will furnish the books
7. The melon I reasoned should belong to me
8. Go to Mr Blank the manager and ask for employment
9. Uncle John however did not notice my embarrassment
10. The flower carnival in Pasadena California is wonderful
11. No we did not order the groceries
12. The largest boy the one carrying the basket offered to sell us some berries
13. Mr James Blank Ph D will be present
14. Great banks of clouds dark and threatening rose rapidly in the west
15. On July 4 1776 the Declaration of Independence was signed
16. The man it now seems was punished unjustly
17. The new pupil with much hesitation began to recite
18. The letter was addressed to Mr Edwin R James President of Barnes College
19. The store has been moved to 126 South Clark Street Chicago Illinois
20. The goods we think are not such as we ordered
21. The boys tired and hungry returned to the camp

Digitized by Google

22. We ask you Miss Brown to give us another examination
23. Yes you should attend the meeting
24. The experience however was not soon forgotten
25. The office is at 1942 Ohio Avenue Washington D C

5. INITIAL PARTICIPIAL PHRASE OR DEPENDENT CLAUSE

Study rule 12 and the discussion and examples under it.

By studying the rule, you should observe the following principles:

1. No punctuation is used after a word, phrase, or clause used as subject of a sentence or clause. A clause that is a direct quotation is an exception to this principle.

2. No punctuation is used after an adverb at the beginning of a sentence unless it is but loosely connected in meaning with the rest of the sentence.

3. No punctuation is used after a prepositional phrase at the beginning of a sentence unless it is long or unless its meaning is but loosely related to that of the rest of the sentence.

4. A comma should be placed after a participial phrase at the beginning of a sentence unless it is subject of the sentence. A participial phrase used as subject of the sentence is called a gerund phrase by many grammarians.

5. Generally a comma should be placed after a dependent clause at the beginning of a sentence unless it is used as subject of the sentence.

Exercises:

Punctuate each of the following sentences correctly and explain fully the reasons for the punctuation. In some of the sentences no comma should be used.

Digitized by Google

1. Seeing no reason for delay we hurried onward
2. Earning a living is not all of life
3. As I had not learned to dance I refused the invitation
4. That you are not interested is evident
5. If you were in my place what would you do
6. For a long time we sat in silence
7. Occasionally we looked at the clock
8. After waiting three hours we decided to go home
9. Although the night was not cold the wind was chilly
10. Receiving no reply to my letter I wrote again
11. The next day I received two letters
12. Before the storm broke the sky became very dark
13. Before breakfast we prepared for the picnic
14. Leaving home hastily we forgot to lock the door
15. Then we were ready to go
16. What he will do next is hard to tell
17. Forgetting my trouble I laughed aloud
18. When I had prepared my lessons I went to play
19. The next morning we found the book
20. By working rapidly we completed the task in two hours
21. In a few minutes he returned
22. Slowly the sun sank below the horizon
23. While we were preparing dinner a visitor arrived

6. ADJECTIVE PHRASES AND CLAUSES

Study rule 14 and the discussion and examples under it.

An adjective phrase or clause, like other adjectival modifiers, always modifies a noun or a pronoun. A non-restrictive adjective phrase or clause is parenthetical in nature, since it is used to describe or to give additional information. It may be omitted without changing the essential meaning or truth of the sentence. A restrictive adjective phrase or clause is essential, for it defines or

Digitized by Google

limits the meaning of the noun or pronoun that it modifies. If it be omitted, the sentence will be less definite or its meaning will be changed.

Exercises:

Supply the comma where it should be used in the following sentences and explain fully the reasons for the punctuation. Tell what word each adjective phrase or clause modifies.

1. A bird in the hand is worth two in the bush.
2. Mr. Brown with a frown on his face stood on the porch.
3. I went to the next room which was the library to get the book.
4. I went to the room that was used as a library to get the book.
5. Mr. Blank who was our first teacher often scolded us but he was not the only teacher who scolded us.
6. Ten children with smiling faces crowded around the man with the hand organ.
7. Janie wearing her father's coat entered the parlor.
8. The girl wearing the green coat answered the question.
9. The men who went in the lifeboat were saved.
10. Henry Hughes who remained on the ship was lost.
11. He checked the names of those who were absent.
12. The speaker stood by the desk which he leaned on for support.
13. I like most freshmen was somewhat timid.
14. Clarence pulling hard at his oar did not see the rock.
15. The boy holding the rudder called to him.
16. The evil that men do lives after them.
17. *Scribner's Magazine* which is published each month is an excellent periodical.

Digitized by Google

18. I do not know the name of the man who edits the magazine.

19. The magazine that I like best is published each week.

20. The monument was erected in honor of James Whitcomb Riley who died in the year 1916.

7. ADVERBIAL CLAUSES NOT INITIAL

Study rule 15 and the discussion and examples under it.

In our study of rule 12 we learned that a comma usually should be used after an adverbial clause at the beginning of a sentence. When an adverbial clause is not at the beginning of a sentence, it is not always set off by the comma. Study rule 15 carefully to learn when the comma should be used.

Exercises:

Supply the comma where it is needed in the following sentences and explain the reasons for the punctuation. The comma should not be used in some of the sentences.

1. We reached the dock as the late boat was leaving the wharf.

2. That evening I sold my boat to John as I knew I could not use it again.

3. The cabman drove as rapidly as he had driven on the previous day.

4. We waited at the station two hours for the train was late.

5. I will not go unless I am invited.

6. I am sure my answer was correct unless I misunderstood the meaning of the question.

7. Laura decided that a rabbit would be a better pet than a dog although it might not be so useful.

8. Many Americans were in Europe when the war began.

Digitized by Google

9. I have not heard from you since I wrote to you in May.

10. They should return to school to-morrow since they have no good reason for being absent.

11. They hurried because they were late.

12. After much consideration we decided to disband because we did not wish to displease our teachers.

13. The air was much cooler after the storm had passed.

14. Finally he granted the request after he had kept us in suspense for two days.

15. The canal was operated successfully before the railroad was built.

16. The next day war was declared before the people had learned the cause of the trouble.

17. In this sentence no comma is needed because the thoughts are closely related.

18. A comma should be used in this sentence for the conjunction *for* is used.

8. SPECIAL USE TO PRESERVE MEANING

Study rule 17 and the examples under it.

Sometimes a comma is necessary to prevent a verb or participle from seeming to take an object that is not intended or to prevent an adverb from seeming to be a preposition. Sometimes a comma is necessary before a conjunction to prevent a word or phrase from seeming to modify both of the expressions that are joined by the conjunction. Sometimes a sentence may be punctuated in either of two ways, according to the meaning that is intended.

Exercises:

Supply the comma where it should be used in the following sentences and explain fully the reasons for the punctua-

Digitized by Google

tion. Some of the sentences may be punctuated in either of two ways, according to the meaning that is intended.

1. In the distance Snowy Peak could be seen distinctly outlined against the sky.

2. Beyond the hills stretched on toward the mountains.

3. When I shot the squirrel came tumbling down.

4. As the farmer works his ears are charmed by the songs of birds.

5. For the last ten years almost every holiday has been observed by the school.

6. As we walked on the scene gradually changed.

7. Before the orchestra stood the conductor.

8. That afternoon I read and played with my dog.

9. We met a boy and a man leading a horse.

10. While the cane juice boiled the men skimmed the foam from the surface.

11. While we proceeded slowly the scene changed.

12. As we kept moving our attention was drawn to a cloud of unusual appearance.

13. Beneath the cloud was of an orange color.

14. When the last vehicle passed the crowd closed in.

15. When we approached very quietly the ghost disappeared among the bushes.

16. The next morning the postman brought me a newspaper and a letter announcing the marriage of a friend.

9. PUNCTUATION OF DIRECT DISCOURSE

Study rules 16 and 23 and the examples under them and be prepared to discuss them in class.

From the discussion under rule 23 you will learn that a direct quotation may consist of a single word, a part of a

Digitized by Google

sentence, a sentence, several sentences, or several paragraphs or stanzas.

Every direct quotation that is a complete statement and every sentence in a quotation that consists of more than one sentence should begin with a capital letter.

Do not make quotation marks like commas when you write. Use two short, oblique parallel lines.

Exercises:

Punctuate the following sentences correctly and be prepared to give the reason for each mark of punctuation that you use:

1. The pup isn't mine Ted replied

2. Whose cur is it demanded the captain angrily It has chewed my door mat

3. If the door mat makes the pup sick Ted replied evasively who'll have to pay the doctor's bill

4. The captain glared at Ted and muttered If I catch that striped cur there won't be any doctor's bill

5. While I was reading The Last of the Mohicans Fred came to the window and asked Ain't you ready to play Indian

6. Don't you know it is wrong to say *ain't* I replied teasingly

7. If you want to go fishing with me this afternoon he threatened you'll stop talking about language

8. I really wanted to play Indian so I made this proposition I'll play Indian Fred if I don't have to be the squaw

9. Fred hesitated a moment and then replied All right Miss Language you don't have to be the squaw

10. Soon I had mother's plaid shawl thrown over my shoulders and some feathers stuck in my hair Then Fred tied me to the clothesline post and said Now you're a captive chief Don't holler when you're scalped

11. He went behind the lilac bushes to hunt deer and stayed

Digitized by Google

so long that I finally cried in anger Ain't you going to let me loose in time for dinner

12. Ain't exclaimed Fred as he came crawling through the bushes Don't you know it ain't right to say *ain't*

10. HOW TO USE THE APOSTROPHE

The apostrophe has three uses. It is used to indicate the omission of a letter or letters in contractions; to form the plural of figures, signs, and letters; and to form possessives.

Contractions should be used in writing only when the discourse is intended to be informal and conversational. In student themes it should be used only in direct quotations and in very informal social letters. Such contractions as *I'm*, *don't*, *we'll*, and *wouldn't* are commonly used in conversation and in narrative quotations.

The plural of figures, signs, and letters is regularly formed by the addition of *'s*; for example, *6's*, *?'s*, and *d's*. The plural of words is formed in the same way when the purpose of the plural is to express the number of the words and not the number of the objects signified by the words, as in the sentence *Do not use too many and's and but's in your narrative writing*.

The possessive plural of nouns ending in *s* is formed by the addition of an apostrophe: for example, *boys'*, *horses'*. The possessive of all other nouns, both singular and plural, is formed by the addition of *'s*; for example, *boy's*, *men's*, *Keats's*, *Burns's*.

The possessive sign should be used with each of two or more possessive modifiers when separate ownership is to be expressed, as in the sentence *Mr. Brown's, Mr. Smith's,*

Digitized by Google

and *Mr. James's farms were sold.* The possessive sign should be used with only the last name when joint ownership is to be expressed, as in the sentence *Mr. Brown and Mr. Smith's store was burned.*

Usually a phrase with *of* should be used instead of the possessive case form with nouns that denote inanimate objects; for example, *the edge of the walk* (not *the walk's edge*), *the leaves of the tree* (not *the tree's leaves*). Words denoting time and money, however, are correctly written in the possessive case form; for example, *one year's experience, two months' training, five cents' worth of candy.*

A prepositional phrase should be used instead of the possessive case form when it will prevent ambiguity. The expression *Mr. Blank's portrait* is ambiguous, for it may mean *a portrait by Mr. Blank, a portrait of Mr. Blank,* or *a portrait belonging to Mr. Blank.*

The apostrophe should never be used with the possessive forms of personal pronouns. The following forms are correct: *yours, his, hers, its, ours, theirs.* (Rule 22.)

Exercises:

I. Be prepared to write on the blackboard or on paper proper contractions for the following expressions: he is, she is, it is, there is, we are, you are, they are, I will, it will, I have, you have, they have, does not, do not, cannot, could not, will not, should not, would not, has not, had not, have not.

II. Be prepared to write on the blackboard or on paper the possessive case form of each of the following words: woman, women, lady, ladies, postman, postmen, dog, dogs, hour, hours, Dr. Holmes, Professor James.

Digitized by Google

III. Be prepared to write on the blackboard or on paper the plural form of each of the following: 3, 9, VI, a, S, w, ?, !, ∧, in, only, therefore.

IV. Tell what the error is in each of the following sentences, and then correct the error:

1. They placed the dummy across the hall from the girls' room's door.
2. We went to one of the young ladies' homes.
3. We could not understand it's meaning.
4. I have had two year's experience as a clerk.
5. He had a thirty-six months license to teach.
6. James ordered fifty cents worth of sugar.
7. He bought a dollars worth of candy.
8. I have had one years' training in the high school.
9. The Farmers and Merchants Bank was destroyed by fire.
10. We noticed the flowers' fragrance when we entered the hall.
11. George found his hat, but he could not find our's.

11. CAPITALIZATION

Study carefully the first six rules in Part II and be prepared to discuss them in class. Tell what letters should be capitalized in the following sentences and give reasons.

1. this year we study latin, history, english, and algebra.
2. one sunday morning in early autumn i went to visit grandfather, who lives on market street.
3. a robin had built its nest in an old maple tree that stood in the southeast corner of uncle john's garden.
4. we arrived at the grand central station and went immediately to our hotel.
5. the post office was near the railroad station, at the corner of eighth street and oak avenue.

Digitized by Google

6. we spent thanksgiving day with aunt jane, and in the evening father took us to block island.

7. mr. jones was principal of the york high school, from which my cousin mary was graduated.

8. we went east as far as the first national bank, and then south to the plaza hotel.

9. our friends in oregon, like most people whom we met in the northwest, were very hospitable.

10. our picnic supper consisted of saratoga chips, lima beans, bologna sausage, vienna bread, and pasteurized milk.

11. the milwaukee boating club was said to be the best boating club in wisconsin.

12. while we were returning from sunday school one spring day, we found some ripe strawberries.

Digitized by Google

CHAPTER VII

THE USE OF SENTENCE PARTS

1. A DEFINITE SUBJECT

Examine the following incorrect sentence carefully: "In order to have a beautiful flower garden, it requires much hard work." Although the word *it* seems to be the subject, the sentence does not show clearly what the word *it* means. Before we can correct the error, we must decide what the subject should be. We may decide that the sentence means *In order to have a beautiful flower garden,* **a person** *must do much hard work ;* or we may decide that it means **To have a beautiful flower garden** *requires much hard work.*

Every sentence and every clause should be so constructed that the subject of the thought will be definite. (Rule 29.)

An error similar to that in the sentence we have just discussed appears in the sentence, "The floor was covered with trash, but it was quickly swept into a corner." The author changes from one thought subject to another without indicating the change. To correct the error we might write, *Trash covered the floor, but it was quickly swept into a corner ;* or *The floor was covered with trash, but the trash was quickly swept into a corner.*

Examine the following sentences: "A farmer is more

Digitized by Google

independent than most other people. Unlike business men, they are not required to begin work at a fixed time each day." The subject of the second thought is not clear because the author has changed from the singular form of a thought subject to the plural form without indicating the change. To correct the error we might write, *Unlike business men, farmers are not required to begin work at a fixed time each day.*

Exercises:

Explain the error in each of the following sentences or groups of sentences and then correct it:

1. The roof caught fire, but was quickly put out.

2. Having the toothache is why Mary could not attend school yesterday.

3. Boys always like a dog, especially when they are puppies.

4. When a pupil does poor work, it is not always the fault of the teacher.

5. An elephant is very easily frightened by small animals. They are particularly afraid of mice.

6. We saw the circus men washing white horses. One of them had a black spot on his nose.

7. Giving the line a good swing, the hook caught on a branch of a tree.

8. Because it was Saturday helped to make the last day of the fair the biggest.

9. If chickens are to be raised successfully, it requires close attention.

10. Dark storm clouds were piled like mountains above the western horizon. It was awe-inspiring.

11. In the month of August it is a suitable time to go camping.

Digitized by Google

12. Some people think that marshmallows are very hard to make; but it really is a very simple process.

13. I had to attend to an errand is why I was late to school.

2. A LOGICAL PREDICATE

Examine the following incorrect sentence: "Time spent in school is one of the best ways of spending time." Clearly the sentence is incorrect, for the subject, *Time*, is asserted to be *a way of spending time*. Time is not a way. To correct the sentence we might say, *Time spent in school is spent in one of the best ways*. Infinitives and gerunds often may be used in correcting such sentences; for example, *To go to school is one of the best ways of spending time*.

The predicate of a sentence or clause should really express the idea that is to be asserted about the thought subject. (Rule 30.)

Especial care should be used not to violate this rule in answering questions. If your teacher asks you to tell what the Monroe Doctrine is, do not say that the Monroe Doctrine was where President Monroe did something. Say that the Monroe Doctrine is a *declaration*.

Exercises:

Explain the error in each of the following sentences and then correct it:

1. They became a slave to the habit.
2. Immigration is where people enter a country for the purpose of making it their home.
3. The office of class president should be a boy.
4. Vaccination is why smallpox has been suppressed in our city.

Digitized by Google

5. A male quartet followed the prayer.

6. A camping trip is an ideal way of spending a vacation.

7. Some of the pumpkin faces were grinning broadly; others had dyspeptic faces.

8. Examinations are one of the things that most students dread.

9. A strike is when employees refuse to work until they receive what they demand.

10. The time came for the service to begin. After some delay the preacher did so by starting a familiar hymn.

11. Every one wanted to talk at the same time.

12. Not one person in ten are high school graduates.

13. Everything must work together for good.

14. High school fraternities are one of the things that destroy the spirit of democracy.

15. Sparrows are one of the creatures that have followed civilization.

16. Every one wanted to become members of the society.

17. Each of us would stand in opposite corners of the yard.

3. THE VERB: NUMBER

We have learned the general rule for the number form of the verb: **The verb in a sentence or clause should agree in number with its subject.** (Rule 59.) Now we are to consider the application of this rule to sentences with compound subjects.

One and one **are** *two. One or one* **is** *one. Two or two* **are** *two.* These three mathematical sentences explain why the following rules are logical.

When *and* **or** *both and* **connects the parts of a compound subject, the verb should be plural.** (Rule 62.) The subject is plural because the parts are added.

Digitized by Google

Correct: Science, English, mathematics, and history *were* the course of study.

Correct: Both the miner and his son *were* in the hut.

When *or, either . . . or, nor, neither . . . nor,* **or** *not only . . . but also* **connects the parts of a compound subject, the verb should be singular if both parts are singular, and it should be plural if both parts are plural.** (Rule 63.) When such conjunctions are used, the parts of the compound subject are not added.

Correct: Either the farmer or the merchant *is* to blame.

Correct: Either the farmers or the merchants *are* to blame.

Correct: Not only John but also Mary *intends* to go.

Such expressions as *accompanied by, together with, as well as, no less than, including,* **and** *excluding* **do not form plural compounds requiring the plural form of the verb.** (Rule 64.) Such expressions are not conjunctions that add.

Correct: The superintendent, accompanied by two assistants, *was* inspecting the work.

Correct: The workmen, accompanied by the superintendent, *were* inspecting the work.

Exercises:

Select the correct form of the verb in each of the following sentences and explain why that form is correct:

1. The speaker, accompanied by his secretary, (*was* or *were*) on the train.
2. Each of the students who (*joins* or *join*) the society (*gives* or *give*) a pledge of secrecy.
3. In the cave (*was* or *were*) an old chart and a rusty chain.
4. Neither the dog nor the cat (*belongs* or *belong*) to me.
5. A basket of fruit and nuts (*was* or *were*) on the table.

Digitized by Google

6. The group of words *Three old fishermen* (*is* or *are*) the subject of the sentence.

7. The words *Three old fishermen* (*is* or *are*) the subject of the sentence.

8. The subject of the sentence (*is* or *are*) the words *Three old fishermen.*

9. A sentence is a group of words that (*expresses* or *express*) a complete thought.

10. The collection of books, including many valuable volumes, (*was* or *were*) sold.

11. Not only the plot of the story but also the setting (*interests* or *interest*) me.

12. Both the hero of the story and the heroine (*seems* or *seem*) old-fashioned.

13. The furniture, which consisted of a bed, a table, and three chairs, (*was* or *were*) made of oak.

14. Energy as well as honesty (*is* or *are*) required.

15. A saw and a hammer (*was* or *were*) in the box.

16. The circus, with its many attractions, (*was* or *were*) to be in town that day.

17. One of the first things that (*impresses* or *impress*) a visitor in Chicago is the activity of the people.

18. William, Jane, and Elizabeth (*was* or *were*) the committee.

19. The committee (*was* or *were*) William, Jane, and Elizabeth.

20. Both the beginning and the end of the story (*seems* or *seem*) weak.

4. THE VERB: TENSE

Principal Parts. As high school students know, most verbs have various tense forms to indicate the time of the action or being that they express. In order to construct the various tense forms of a verb, a person must know

Digitized by Google

the *present tense form*, the *past tense form*, and the *past participle*. These three tense forms of a verb are called its principal parts. The principal parts of the verb *eat*, for example, are *eat*, *ate*, *eaten*.

Future Tense. The future tense form is made by using *shall* or *will* with the present form; for example, *I shall eat.*

Secondary Tenses. The present perfect, past perfect, and future perfect tense forms of a verb are sometimes called secondary tense forms. They are made by using the auxiliaries *have*, *had*, and *shall have* or *will have* with the past participle; for example, *I have eaten; I had eaten; I shall have eaten.* They indicate completed action or being.

The present participle is formed by adding *ing* to the present tense form; for example, *walking*.

Progressive Tense Forms. Verbs may be conjugated through the various tenses in what is called the **progressive form** by using the tense forms of the verb *be* with the present participle; for example, *am eating*, *was eating*, *shall be eating*, *have been eating*, *had been eating*, *shall have been eating*. These forms are called the present progressive, past progressive, etc.

Emphatic Tense Forms. The verb *do* is sometimes used with present and past tense forms of verbs to make what is called **emphatic tense forms**; for example, *does eat*, *did eat*. These forms are called present emphatic and past emphatic.

Passive Voice. Transitive verbs (that is, verbs that require objects to complete their meaning) have tense forms in what is called the **passive voice** to indicate that the subject is not the actor, but is the person or thing

Digitized by Google

affected by the action that the verb expresses. Passive voice tense forms are made by using the tense forms of the verb *be* with the past participle; for example, *is eaten*, *was eaten*, *will be eaten*, *has been eaten*, *had been eaten*, *will have been eaten*. These forms are called present tense, passive voice; past tense, passive voice, etc.

Active Voice. The tense forms of transitive verbs that indicate that the subject is the actor are said to be in the active voice; for example, *I eat*, *I have eaten*.

When we hear a person grossly misuse tense forms, we usually assume that he is very poorly educated or even illiterate, unless his accent shows that our language is not his mother tongue. Let us try to discover tense forms that we misuse and then acquire the habit of using the correct forms.

5. PRINCIPAL PARTS OF VERBS

Learn the principal parts of the following verbs thoroughly and be prepared to give them without hesitation and to use them in sentences:

Present	Past	Past Participle
arise	arose	arisen
ask	asked	asked
attack	attacked	attacked
awake	awoke	awaked
beat	beat	beaten
become	became	become
begin	began	begun
bid	bade	bidden
bid (to offer)	bid	bid
bite	bit	bitten
blow	blew	blown

Digitized by Google

Present	Past	Past Participle
break	broke	broken
bring	brought	brought
burst	burst	burst
choose	chose	chosen
come	came	come
deal	dealt	dealt
dive	dived	dived
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
drown	drowned	drowned
eat	ate	eaten
fall	fell	fallen
fight	fought	fought
flee	fled	fled
flow	flowed	flowed
fly	flew	flown
forbid	forbade	forbidden
forget	forgot	forgotten
freeze	froze	frozen
get	got	got
go	went	gone
grow	grew	grown
hang (execute)	hanged	hanged
hang	hung	hung
knit	knitted	knitted
know	knew	known
lay	laid	laid
lead	led	led
learn	learned	learned
lie	lay	lain
loose	loosed	loosed

Digitized by Google

Present	Past	Past Participle
lose	lost	lost
prove	proved	proved
raise	raised	raised
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
set	set	set
sew	sewed	sewed
shake	shook	shaken
sing	sang	sung
sink	sank	sunk
sit	sat	sat
sow	sowed	sown
speak	spoke	spoken
spring	sprang	sprung
steal	stole	stolen
swear	swore	sworn
swim	swam	swum
swing	swung	swung
take	took	taken
throw	threw	thrown
wake	waked	waked
wear	wore	worn
wring	wrung	wrung
write	wrote	written

6. TENSE FORMS OF MISUSED VERBS

Make outline tables like the one below and put into them, with the correct tense forms, the sentences *I lie down; I lay the book down; He sits here; He sets a box here.* Write passive voice forms for the transitive verbs.

Digitized by Google

Present:	I see it.
Past:	I saw it.
Future:	I shall see it.
Present perfect:	I have seen it.
Past perfect:	I had seen it.
Future perfect:	I shall have seen it.

PROGRESSIVE FORM

Present:	I am seeing it.
Past:	I was seeing it.
Future:	I shall be seeing it.
Present perfect:	I have been seeing it.
Past perfect:	I had been seeing it.
Future perfect:	I shall have been seeing it.

PASSIVE VOICE

Present:	It is seen.
Past:	It was seen.
Future:	It will be seen.
Present perfect:	It has been seen.
Past perfect:	It had been seen.
Future perfect:	It will have been seen.

7. TENSE FORMS OF MISUSED VERBS

Be prepared to write, on the blackboard or on paper, tense outline tables for any of the verbs given in section 5 of this chapter. Study especially the verbs *dive*, *drink*, *drown*, *flow*, *fly*, *raise*, *rise*, *ride*, *ring*, *run*, and *swim*.

8. TENSE FORMS OF MISUSED VERBS

Fill the blanks in the following sentences with the correct tense forms of the verbs indicated. Be prepared to give

Digitized by Google

the principal parts of all the verbs that are used in these exercises.

1. **Ring**: We —— the bell louder than it ever had been ——.

2. **Drink**: When the others had ——, I also ——.

3. **Sit, set**: He —— the basket on the step and —— beside it.

4. **Dive, swim**: Yesterday James —— into the river and —— across it.

5. **Prove**: When the prisoner had —— his innocence, he was released.

6. **Get, forget**: I had —— myself into trouble, but I had not —— to deliver the message.

7. **Choose**: Which have you ——?

8. **Lie, lay**: I —— the letter on the book that was —— on the table.

9. **Lead**: He —— the procession.

10. **Rise, raise**: As we —— the sail the wind began to ——.

11. **Rise, raise**: The tide was ——, and the water soon —— high enough to —— the boat from the sandbar.

12. **Fly**: The birds have —— away.

13. **Fly, flee**: When the gander —— at the girl, she ——.

14. **Flow**: The river never had —— more swiftly.

15. **Freeze, burst**: The water was so —— that the water pipes ——.

16. **Sing**: She —— the song more effectively than I ever had heard it ——.

17. **Lie, lay**: When I had —— my book on the table, I —— down to rest.

18. **Eat**: She —— supper last evening, but she has not —— anything to-day.

19. **Lose, loose**: If you —— the dog from his chain, you may —— him.

Digitized by Google

20. **Swing**: I —— higher than I ever had ——.

21. **Drink**: You might have —— at the spring.

22. **Go, begin**: When he had —— a short distance, he —— to feel tired.

23. **Run, ride**: We —— all the way, although we might have ——.

24. **Write**: He —— a letter in reply to the one that John had —— to him.

25. **Choose**: When several had —— their seats, I —— mine.

26. **Know**: Although I had never —— the man, I —— from his appearance that he was trustworthy.

27. **Bid**: The teacher —— me to go.

28. **Bid**: I —— first at the auction.

29. **Hang**: He —— his coat on a nail.

30. **Hang**: They —— the murderer.

31. **Sew**: The woman had —— all day.

32. **Sow**: The farmer had —— the wheat.

33. **Sit, set**: The man who —— near the window —— the vase on the buffet.

34. **Drown**: The boy fell into the water and was ——.

35. **See**: The fruit I —— at the fair was the finest I ever have ——.

9. PRONOUNS

As the origin of the word indicates, pronouns are words used instead of nouns. The noun or other substantive expression to which the pronoun refers is called its **antecedent**.

Personal Pronouns. A few pronouns by their form indicate the speaker, the person spoken to, or the person spoken of. They are called personal pronouns. The following table, which shows the nominative, possessive, and objective case forms of all of the simple personal pronouns,

Digitized by Google

should be memorized. Observe that there is no apostrophe before the *s* with the possessive forms.

DECLENSION OF PERSONAL PRONOUNS

Singular

	First Person	*Second Person*	*Third Person*		
			Mas.	*Fem.*	*Neut.*
Nom.	I	you	he	she	it
Poss.	my mine	your yours	his	her hers	its
Obj.	me	you	him	her	it

Plural

Nom.	we	you	they	
Poss.	our ours	your yours	their theirs	
Obj.	us	you	them	

Compound Personal Pronouns. The compound personal pronouns are formed by adding the suffix *self* to the simple personal pronouns *my*, *your*, *him*, *her*, and *it*, and by adding *selves* to the forms *our*, *your*, and *them*. Thus the only correct forms are *myself*, *yourself*, *himself*, *herself*, *itself*, *ourselves*, *yourselves*, and *themselves*. Such incorrect forms as "itsself," "hisself," and "theirselves" are vulgarisms.

Compound personal pronouns may be used **intensively**, as in the sentence *You yourself are to blame;* and they may be used **reflexively**, as in the sentence *He hurt himself*. They should not be used when the simple form could be used.

Relative Pronouns. Pronouns that are used both as nouns and as conjunctions are called relative pronouns. They are sometimes called conjunctive pronouns. The

Digitized by Google

words *who*, *whose*, *whom*, *which*, *that*, and *as* may be **simple relative pronouns.** The words *ever*, *soever*, and (occasionally) *so* may be added to the simple relative pronouns *who*, *whose*, *whom*, and *which* to form **compound relative pronouns**; for example, *whoever*, *whosever*, *whomever*, *whichever*, and *whosoever*. The words *what*, *whatever*, and *whatsoever* may also be compound relative pronouns.

A simple relative pronoun always refers to an antecedent in the principal clause, but a compound relative pronoun never does; for example, *This is the man* **whom** *I met; I invited* **whomever** *I met.*

Meaning of Relative Pronouns. The pronoun *who*, *whose*, *whom*, or *that* should be used in referring to persons. The pronoun *which* or *that* should be used in referring to lower animals or things. The pronoun *that* should not be used in a non-restrictive adjective clause; for example, *My first lesson*, *which* (not *that*) *was easy*, *was soon learned.*

Interrogative Pronouns. Pronouns used in asking questions are called interrogative pronouns. The words *who*, *whose*, *whom*, *which*, and *what* may be interrogative pronouns; for example, **Whom** *do you want?*

Demonstrative Pronouns and Adjectives. The words *this*, *that*, *these*, and *those* are **demonstrative pronouns** when used as in the following sentences: **This** *is mine;* **That** *is best.*

When these words modify nouns, they are called **demonstrative adjectives**, as in the sentence **Those** *books are mine.*

Indefinite Pronouns. When such words as *each*, *all*, *some*, *neither*, and *any* are used pronominally, they are called **indefinite pronouns**, as in the sentence **Each** *was satisfied.*

Digitized by Google

10. CLASSIFICATION AND USE OF PRONOUNS

Point out each pronoun in the following sentences, classify it, and tell how it is used in the sentence:

1. Which shall I choose?
2. This is the person who helped me.
3. We wanted him to go with us.
4. You may have whichever you wish.
5. Whom have you invited?
6. The lady who was invited could not come.
7. I remembered what mother had told me.
8. Father allowed John and me to ride his bicycle.
9. These are the best that we could find.
10. I will buy both.

Analysis Models:

This is the man whom I met.

The word *whom* is a simple relative pronoun. It is the direct object of the verb *met* in the subordinate clause, and it connects the subordinate and the principal clauses by referring to the antecedent *man.*

I will select whoever comes first.

The word *whoever* is a compound relative pronoun. It is the object of the verb *will select* in the principal clause. It is subject of the subordinate clause, *whoever comes first.* It also connects the subordinate and the principal clauses. It might be expanded into the expression *the person who.*

I heard him calling me.

The words *him* and *me* are personal pronouns. The word *him* is subject of the gerund phrase *him calling me.* The word *me* is object of the participle *calling* in the gerund phrase. The word *him* is of the objective case form because it is subject of a participle. (See rule 78.)

Digitized by Google

11. HOW TO USE PRONOUNS

Examine the following incorrect sentence: "The boy had dug up a bees' nest, and about a dozen of them were on him." The antecedent of the pronoun *them* seems to be the expression *bees' nest;* but the author of the sentence did not intend to say that a dozen bees' nests were on the boy. The sentence should be, *The boy had dug up a bees' nest, and about a dozen of the bees were on him.*

Every personal pronoun and every simple relative pronoun should have a definite antecedent, and the sentence should be so constructed that there can be no doubt what the pronoun signifies. (Rule 75.)

This rule is violated when a phrase or clause is made the antecedent of a pronoun, as in the incorrect sentence, "Herbert ate candy in school, which the teacher did not like." Whether the teacher disliked the candy or the act of Herbert is not clear. The thought would be expressed better by the sentence, *Herbert annoyed the teacher by eating candy in school.*

Sometimes the indefinite use of a pronoun may be avoided by using the passive form of the verb. There is no definite antecedent for the pronoun *They* in the sentence, "They make opium in China." The sentence should be, *Opium is made in China.*

Examine the following incorrect sentence: "If a person really tries, they can succeed." Who can succeed? The antecedent of the pronoun is the expression *a person;* therefore the sentence should be, *If a person really tries, he can succeed.*

Digitized by Google

A pronoun should agree in number with its antecedent. (Rule 76.)

Exercises:

Explain why each of the following sentences is incorrect and then give a good sentence to express the thought:

1. If any one disobeys the law, they should be punished.
2. When Tom came opposite John, he slowly rose and looked at him.
3. The person that thinks they can get along without the world will soon find that the world can get along without you.
4. Wherever it discusses unity or exposition or punctuation in the book, it is all about it all the time.
5. In many cities they have forbidden the sale of fire-crackers.
6. If anybody calls, tell them I am not at home.
7. When Clarence met the guide he was hungry and tired.
8. One guest after another had their future revealed by the fortune teller.
9. One finds freedom on the open prairie where the wind beats against you.
10. I heard the clang of the fire engine and started to find it.
11. It tells about giants in my story book.
12. As far as the eye could see from the train it was one vast, level prairie.
13. The Indian would have become extinct if the government had not protected them.
14. Every evening I went to the woods to watch them make maple sirup.
15. I slipped out of the house when every one was taking their afternoon nap.
16. In China, women were kept in seclusion. Custom forbade her appearance on the street.

Digitized by Google

17. He resolved to tell no more fibs, which gave his father much pleasure.

18. When one goes camping you are shut off from all civilization.

19. His face was wrinkled, and they seemed to gather about his mouth and eyes.

20. The old country school has its advantages. They are more democratic than city schools.

21. In the center of the attic it was entirely vacant.

12. CASE FORM OF PRONOUNS

Examine the incorrect sentence "You and her may go." Clearly it is wrong to say "her may go." The sentence should be, *You and she may go.*

A pronoun used as subject of a sentence or clause should be of the nominative case form. (Rule 77.)

This rule applies to such sentences as *She is as tall as I,* for the sentence means *She is as tall as I am tall.*

Examine the following incorrect sentence: "Teacher asked John and I to help her." The sentence should be, *Teacher asked John and me to help her.*

A pronoun used as subject of an infinitive should be of the objective case form. (Rule 78.)

Examine the following correct sentences: *It is I; We did not know that it was she.* Pronouns used after the verbs *am, is, are, was, were, had been,* etc., should be of the nominative case form.

A pronoun used as subjective complement (predicate substantive) **should be of the nominative case form.** (Rule 79.)

Examine the following correct sentences:

Digitized by Google

Whom do you want?
He gave the book to *me*.
She tried to help Mary and *me*.
She walked with my sister and *me*.

A pronoun used as direct object of a verb or as indirect object of a verb or as object of an infinitive or participle or as object of a preposition should be of the objective case form. (Rule 80.)

Examine the following correct sentence, *Whomever the king favors is fortunate.* The compound relative pronoun *whomever* might be expanded into the expression *the person whom.* The principal clause would then be *The person is fortunate,* and the subordinate clause would be *whom the king favors.* Although the compound relative pronoun has a nominative use in the principal clause, its case form is determined by its use in the subordinate clause.

The case form of a compound relative pronoun is determined by its use in the subordinate clause. (Rule 81.)

Examine the following correct sentences: *Her two nephews, James and I, were with her; The invitation included all: her, him, and me.* The expression *James and I* is an appositive modifier of the word *nephews,* which is in the nominative case. The expression *her, him, and me* is an appositive modifier of the word *all,* which is in the objective case.

A pronoun used as an appositive modifier should agree with its antecedent in case. (Rule 82.)

13. CASE FORM OF PRONOUNS

Choose the correct form of the pronoun in each of the following sentences and tell why it is correct:

Digitized by Google

1. It was difficult for my sister and (*I* or *me*) to climb the hill.
2. She was younger than (*I* or *me*).
3. There was no need for you and (*I* or *me*) to go.
4. It is necessary that you and (*I* or *me*) should go.
5. Will you and (*she* or *her*) be here soon?
6. The rest of (*we* or *us*) girls followed.
7. (*Who* or *whom*) do you choose?
8. (*Who* or *whom*) is chosen?
9. The cattle were bought by a man (*who* or *whom*) I thought was a butcher.
10. He was the one (*who* or *whom*) all had suspected.
11. There stood his father, (*who* or *whom*) he thought had gone to town.
12. Mother would sit in her easy chair with sister and (*I* or *me*) at her feet.
13. It is necessary for you and (*I* or *me*) to hurry.
14. John thought he was a better speller than (*I* or *me*).
15. (*We* or *us*) boys considered his plan.
16. He punished the culprits, Mary and (*I* or *me*).
17. Was it (*I* or *me*) that you sent for?
18. The Chester team and (*we* or *us*) are to play a ball game.
19. We will engage (*whoever* or *whomever*) you select.
20. (*Whoever* or *whomever*) you select will be engaged.
21. (*Whoever* or *whomever*) comes first will be engaged.
22. (*Who* or *whom*) did you say was engaged?
23. I did not suspect that it was (*she* or *her*).
24. All were present except (*she* or *her*).
25. I had visions of standing before one (*who* or *whom*) I knew would hate me.

14. ADJECTIVES AND ADVERBS

Poorly educated people frequently use adjectives when they should use adverbs, and sometimes they use adverbs

Digitized by Google

when they should use adjectives. **Distinguish carefully between the use of an adjective and that of an adverb.** (Rule 83.)

Adjectives. An adjective is a word used to limit the meaning of a noun or pronoun or to add to its meaning. When an adjective is asserted to belong to a noun or pronoun, it is called a predicate adjective or a subjective complement, as in the sentence *The rose was* **fragrant**. When an adjective is not asserted, it is called a modifying adjective, as in the sentence *We found* **fragrant** *roses*.

Sometimes adjectives are used as subjective complements after such verbs as *become*, *grow*, *remain*, *continue*, *seem*, *appear*, *look*, *sound*, *smell*, *feel*, *taste*, *stand*, and *sit*, as in the sentences *He remained silent ; She seems sick ; The apple tastes sour ; He sat silent.*

Adverbs. An adverb is a word used to modify a verb, an adjective, an adverb, or a preposition. Many of them are formed by adding *ly* to an adjective. What kind of word does each italicized adverb modify in the following sentences?

1. James worked *diligently*.
2. The weather was *extremely* hot.
3. The train moved *very* slowly.
4. They departed *immediately* after the ceremony.

Comparison. Most adjectives and adverbs have three forms to indicate different degrees of the attribute expressed. These three forms are called the positive degree, the comparative degree, and the superlative degree. The positive form is the simplest form, denoting mere possession of an attribute; as, *wise*, *anxious*, *wisely*, *anxiously*.

Digitized by Google

The comparative form denotes a stronger degree of the attribute than the positive form. It is used when one thing is compared with another, as *wiser*, *more anxious*, *more wisely*, *more anxiously*. The superlative form denotes the strongest degree of the attribute. It is used when one thing is compared with two or more others; as *wisest*, *most anxious*, *most wisely*, *most anxiously*. We should say *John is the wiser of the two boys, but not the wisest of the three.*

The comparative and superlative forms of most adjectives and of some adverbs are formed by adding *er* and *est* to the positive forms. The words *more* and *most* are used with most adverbs and with most adjectives of three or more syllables to form the comparative and superlative forms. Some adjectives and adverbs are irregular in comparison. The words *less* and *least* are used to form comparison in the descending order. Many adverbs and some adjectives cannot be compared.

Examine the comparison of the following adjectives and adverbs:

Positive	Comparative	Superlative
safe	safer	safest
swift	swifter	swiftest
suspicious	more suspicious	most suspicious
easy	less easy	least easy
bad	worse	worst
little	less	least
safely	more safely	most safely
swiftly	more swiftly	most swiftly
easily	less easily	least easily
well	better	best

Digitized by Google

Exercises:

Point out all of the adjectives and adverbs in the following sentences and tell how each is used:

1. The man looked angry.
2. The man looked angrily at the boy.
3. The goal was near, but the time was nearly gone.
4. Two melons were too small.
5. The man was ill, but he could ill afford to take a vacation.
6. John was taller than James, but he was not the tallest boy in the school.
7. Not all of the pupils were satisfied.
8. All of the pupils were not satisfied.
9. He is just, and rules justly.
10. The boy is good, and he recites well.

15. USE OF ADJECTIVES AND ADVERBS

Choose the correct word in each of the following sentences and tell why it is correct:

1. The child did not sleep (*good* or *well*).
2. The fruit tastes (*good* or *well*).
3. I feel (*bad* or *badly*).
4. He had a (*good* or *well*) shaped forehead.
5. (*Most* or *almost*) every room was decorated.
6. The teacher talked (*kind* or *kindly*) to him.
7. William was the (*better* or *best*) swimmer of the two.
8. John and I decided to see which could catch the (*more* or *most*) fish.
9. Learn to speak (*distinct* or *distinctly*).
10. My book is not (*near* or *nearly*) so large as yours.
11. The graduates looked (*beautiful* or *beautifully*).
12. I was getting along (*fine* or *finely*).
13. I (*sure* or *surely*) was tired.

Digitized by Google

14. We were (*most* or *almost*) starved.

15. The soldier stood (*erect* or *erectly*) and spoke (*respectful* or *respectfully*).

16. The teacher made his purpose (*clear* or *clearly*) to us.

17. The box was full of (*various* or *variously*) shaped hats.

18. Do not look so (*angry* or *angrily*) nor speak so (*loud* or *loudly*).

19. I learned the lesson (*easy* or *easily*).

20. His task was the (*harder* or *hardest*) of the two.

21. The thunder roared (*awful* or *awfully*) loud.

22. He looked (*awkward* or *awkwardly*) and moved (*excited* or *excitedly*).

23. The sound grew (*indistinct* or *indistinctly*).

24. The tree grew (*rapid* or *rapidly*).

25. (*Most* or *almost*) all of the baskets were (*near* or *nearly*) empty.

16. THE USE OF ADJECTIVES

Demonstrative Adjectives. When the words *this*, *that*, *these*, and *those* modify nouns or pronouns, they are demonstrative adjectives. They are used correctly in the following sentences: *I like this kind of books ; We selected these kinds of books.*

A demonstrative adjective should agree in number with the word it modifies. (Rule 84.)

A personal pronoun should never be used as a demonstrative adjective. It is incorrect to say, "Give me them books." The sentence should be, *Give me those books.*

Adjectives That Are Not Compared. Such adjectives as *unique*, *perfect*, *round*, *preferable*, *dead*, *universal*, and *equal* do not admit of comparison. If a thing is unique, it cannot become more unique. To modify these adjectives with such adverbs as *very*, *extremely*, and *remarkably*

Digitized by Google

is an error. A thing may be said to be almost perfect, but it should not be said to be very perfect.

How to Compare. When the comparative degree is used, the thing compared *must not be* included in the thing with which it is compared. When the superlative degree is used, the thing compared *must be* included in the group of things with which it is compared. (Rule 85.) The following sentences are correct: *This book is better than any other I have read; This book is the best of all the books I have read.*

Exercises:

Correct the following sentences, or choose the correct form, and give reasons:

1. Mary was the best speller of all her classmates.
2. I prefer (*that* or *those*) kind of grapes.
3. The custom is becoming quite universal.
4. Chicago is larger than any city in Illinois.
5. I gave the flowers to (*those* or *them*) boys.
6. This camping place is more preferable than any other we have found.
7. The dog is the most useful of all other animals.
8. I do not like (*this* or *these*) style of hats.
9. The decoration on the walls of the cathedral is very unique.
10. This is the most perfect day I ever saw.
11. Our city is the largest in the surrounding country.
12. This magazine has the largest circulation of any weekly publication.

Digitized by Google

CHAPTER VIII

THE USE OF WORDS

1. THE DICTIONARY

What It Contains. A good unabridged dictionary is perhaps the most useful book, yet an unabridged dictionary may mislead us unless we know how to use it properly. We must not assume that a word is good because it is in the dictionary. Vulgar words, slang words, colloquial words, obsolete words, and obsolescent words are to be found in the dictionary. A dictionary is sometimes spoken of as a book of definitions, but it is much more than that: it is a word book. It shows how words should be divided into syllables, how they should be accented, how they should be pronounced, what their origin was, and what their various uses and meanings are.

Syllabification and Accent. At the beginning of the discussion of a word in the dictionary, the word is written in black-faced type, with divisions to show what the syllables are and with accent marks to indicate where the accent is to be placed. When two syllables are to be accented, the syllable that should receive the heavy accent is marked by a heavy accent mark. Short hyphens are used to indicate the parts of which the word is composed. We find, for example, the words **Ab-err′**, **Ab-er′rant**, **Ab′er-ra′tion**, **Ab′er-ra′tion-al**. In the *International Dictionary* a long hyphen is used to indicate that a word is

Digitized by Google

to be written as a hyphenated compound word, as **old-fashioned**. In the *Standard Dictionary*, two oblique parallel lines are used for this purpose, as **old⸗fashioned**.

Pronunciation. Second in the discussion of a word in an unabridged dictionary is the pronunciation. Thus we find (ăb′ẽr-rā′shŭn). In the preface to the dictionary is a table which shows how diacritical marks are used to indicate the sounds of letters.

Dictionary Abbreviations. Preceding the first page of the discussion of words is a table of abbreviations used in the dictionary. No one can use a large unabridged dictionary intelligently unless he understands the meaning of abbreviations that are most commonly used. Following the pronunciation of the word **Ab-err′** is the abbreviation *v. i.*, meaning *intransitive verb*, and at the close of the discussion of the word is the abbreviation (*Obs.*), meaning *obsolete ;* that is, the word is no longer good.

Derivation of Words. The dictionary discussion of a word usually shows its origin and literal meaning. Often we can understand a word easily when we learn its literal meaning. The dictionary tells us that the word *autograph* comes from two Greek words, — one meaning *self* and the other meaning *to write*. This knowledge helps us to understand not only the word *autograph* but also such words as *automobile*, *autobiography*, *autocratic*, and *autonomy*.

Definition of Words. Since a word may have more than one meaning, a person should learn how to find in the dictionary the meaning he wishes to use. Suppose that a person has seen the word *flat* in a discussion of music and wishes to know what it means. In the dictionary he will find the word *flat* marked *a.* (adjective), *adv.* (adverb),

Digitized by Google

n. (noun), *v. t.* (transitive verb), and *v. i.* (intransitive verb). If the word he wishes to find is an adjective, he will read the discussion of the adjective *flat.* He will find that the adjective has several meanings. The one preceded by the abbreviation (*Mus.*) will be the one for which he is looking. To get a better understanding of the word, he might look for the definitions marked (*Mus.*) under the noun *flat* and under the intransitive verb *flat.*

Synonyms. Synonyms are sometimes given after the definitions in the dictionary, and sometimes there is a discussion of how the word differs from the synonyms in meaning. Following the definitions of the word *abolish,* for example, is a discussion of how that word differs in meaning from such synonyms as *repeal, revoke,* and *nullify.*

Exercises:

1. Explain the meaning of each of the following dictionary abbreviations: Colloq., R., Obs., Obsoles., Syn., Astr., Opt., Her., Astron., Med., Gr., L., F., imp., p.p., p.pr.

2. Find three synonyms for each of the following words: *abandon, abash, abdicate.*

3. Be prepared to read the following words aloud before the class, pronouncing and accenting each correctly:

address	compare	idea
advertise	comparable	lament
advertisement	discourse	lamentable
admire	illustrate	mischief
admirable	illustration	mischievous
alternately	irrevocable	pianist

These words should be accented as follows:

ad-mire′, ad′mĭ-ra-ble, al-ter′nate-ly, dis-course′, ad-dress′, ad-ver-tise′, ad-ver′tise-ment, i-de′ȧ, pĭ-an′ĭst, lȧ-ment′, lăm′-

Digitized by Google

en-ta-ble, com-pare′, com′pa-ra-ble, mis′chief, mis′chie-vous, il-lus′trate, il′lus-tra′tion, ir-rev′ō-ca-ble.

2. COMPOUND WORDS

Kinds. When two or more words are used to express one idea, they form a compound word. This compound may be a solid compound, a hyphenated compound, or a two-word compound; for example, *barnyard*, *twenty-one*, *barn door*. Most of our words of more than one syllable are of compound origin, for suffixes and prefixes are remnants of words once used in forming compounds.

How to Learn Compound Forms. The student should learn to apply certain principles of word compounding. When he is in doubt, he should consult a reputable dictionary, remembering that no dictionary is entirely consistent. He should, for a time, give especial attention to the form of compound words and learn the correct form of words in general use.

Although the student follows these directions carefully, he will often be in doubt about the proper form, for publishers do not agree about some forms. No detail of printing perplexes publishers more than word compounding, because usage has not determined how some words should be printed. One reputable dictionary, for example, gives *tollgate ;* another, *toll-gate ;* and a third, *toll gate*. The general tendency is to avoid the hyphenated compound, especially when the component parts are long. The hyphen, however, is sometimes necessary to prevent confusion, and good usage requires that it should be used in many places. The following principles should be learned.

1. The hyphen should be used in writing compound

Digitized by Google

numerals below one hundred and compound adjectives containing numerals; *e.g.*, *two hundred twenty-seven*, *two-word compounds*.

2. The hyphen should be used to distinguish words similar in spelling but different in meaning and pronunciation; *e.g.*, *re-collect*, *recollect*; *re-cover*, *recover*; *re-form*, *reform*. The hyphen is also sometimes used in place of the diæresis to separate two vowels of the same kind that are not to be pronounced together; *e.g.*, *reëlect* or *re-elect*, *coördinate* or *co-ordinate*, *preëngage* or *pre-engage*.

3. The hyphen is usually used when an adjective is compounded with a participle unless the compound has been so much used that the component parts are forgotten. Adverbs in *ly* and participles should not form hyphenated or solid compounds.

Examples: Old-fashioned, white-haired, dark-eyed, good-natured, queer-looking, tight-fitting, barefooted. Newly married, hastily written.

4. Most publishers do not use the word *one* as a member of a hyphenated or a solid compound. Such forms as the following are used: *some one*, *any one*, *no one*, *every one*. Observe how they are used in a good dictionary.

5. Especial attention is called to the following forms:

anybody	any time
downstairs (location)	down stairs (down the stairs)
everyday (adjective)	every day (noun)
everything (general)	every thing (particular)
everywhere	every time
indeed	in front
instead	in order
nothing (general)	no thing (particular)

Digitized by Google

outside	on top, on time, etc.
sometimes	some time
somewhat	second base (etc.)
throughout	thrown out
within, without	any way

6. The following are the preferred forms of some compounds that the student will have occasion to use frequently:

(the) afternoon	dining room	hillside
any more	do not	himself (etc.)
anywhere	doorbell	however
apple tree (etc.)	doorstep	in order
armchair	doorway	inside
back door	dooryard	katydid
background	driveway	lamplight
barefooted	eyebrows	. . . like [1]
barn door	farmhouse	meantime
barnyard	farmyard	midnight
baseball	fireflies	midwinter
beehive	fireplace	mocking bird
blackberry	first base (etc.)	moonlight
blackbird	fisherman	near by (adv.)
blackboard	footstep	nevertheless
bookcase	forehead	newsboy
camp fire	good-by	newspaper
cast-off (adj.)	good night	notwithstanding
childlike	grandfather	northeast (etc.)
churchyard	graveyard	old-fashioned
cobweb	haystack	outside
copy book	"hide and seek"	overalls

[1] The suffix *like* forms a solid compound except in unusual compounds and when it follows the letter *l*; *e.g.*, *childlike*, *bell-like*.

Digitized by Google

overcareful
overcast
overhead
overjoyed
passers-by
pitchfork
playground
playhouse
policeman
pop corn
postman
postmaster
post office
railroad
raindrop
sawmill
scarecrow
schoolboy
school children
school days
schoolhouse
schoolroom
school-teacher
self-respect (etc.)
shotgun
somewhat
spinning wheel
stairway
storekeeper
street car
sunbeam
sunbonnet
Sunday school
sunrise
sunset
sunshine
thereby
therefore
to-day
tombstone
to-morrow
toothache
tree top
water lily
whippoorwill
whitewashed
windmill
within (etc.)
withstand
worn-out (adj.)
yourself (etc.)

3. HOW TO SPELL

Inability to spell well indicates a lack of clear perception. A poor speller may become a good speller in a surprisingly short time if he will give close attention to the structure of words. When you do not know how to spell a word, consult a dictionary, look carefully at the word, and remember it. A few simple rules may help you to spell if you learn them thoroughly; but there are no rules or other devices that will enable you to become a good speller unless you train your mind to perceive clearly.

Exercises:

Look closely at the following words and always remember how they are spelled. Be prepared to write them when the teacher dictates.

Digitized by Google

till	accommodate	odor	grammar
until	recommend	lily	professor
four	full	hopeful	occurrence
forty	spoonful	helpful	occasionally
fourteen	basketful	willful	embarrassed
already	separate	itself	gather
all right	dilapidated	oneself	together
salary	imagery	anoint	scarcely
celery	dictionary	annual	precisely
burglar	apology	guard	merely
murmur	appetite	fever	finally
cellar	application	weird	truly

4. FINAL SINGLE CONSONANT PRECEDED BY SINGLE VOWEL

A final single consonant preceded by a single vowel is doubled when a suffix beginning with a vowel is added if the word is of one syllable or if the word formed is accented on the syllable preceding the suffix. Words ending in *w* are an exception.

Exercises:

Learn the rule thoroughly and be prepared to apply it in spelling words that the teacher may dictate.

sit + ing	= sitting	begin + ing	= beginning
hop + ing	= hopping	occur + ing	= occurring
win + ing	= winning	prefer + ed	= preferred
dot + ed	= dotted	compel + ed	= compelled
hid + en	= hidden	omit + ed	= omitted
rub + ed	= rubbed	admit + ing	= admitting

Digitized by Google

pin + ed	= pinned	defer + ing	= deferring
rent + ed	= rented	benefit + ed	= benefited
scold + ing	= scolding	mention + ing	= mentioning
bend + ing	= bending	model + ed	= modeled
frown + ing	= frowning	prefer + ence	= preference

Form the present participle and the past participle of each of the following verbs:

Daub, drop, trim, stop, beg, sob, step, regret, infer, commit, expel, excel, transfer, fold, paint, summon, differ.

5. SILENT *E* BEFORE A SUFFIX

Final silent *e* is dropped before a suffix beginning with a vowel unless it is preceded by *c* or *g* soft and the suffix is *able* or *ous*. Usually it is retained when the suffix begins with a consonant.

When *ing* is added to words ending in *ie*, the *e* is dropped and the *i* is changed to *y*.

Exercises:

Learn the rule thoroughly and be prepared to apply it in spelling words that the teacher may dictate. Learn to spell the words that are exceptions to the rule.

hope	hoping	hoped	hopeful	
use	using	used	useful	usable
care	caring	cared	careful	
move	moving	moved	movement	movable
love	loving	loved	lovely	lovable
name	naming	named	nameless	namable
live	living	lived	lively	livable
loose	loosing	loosed	loosely	
lose	losing	loser		losable
force	forcing	forced	forceful	forcible

Digitized by Google

notice	noticing	noticed		noticeable
change	changing	changed	changeful	changeable
manage	managing	managed	management	manageable

lie + ing = lying	write	writing	written
die + ing = dying	dine	dining	dined
tie + ing = tying	hide	hiding	hidden

Exceptions: hoeing, acknowledgment, judgment, argument, duly, truly, awful.

6. A CONSONANT AND *Y* BEFORE A SUFFIX

Final *y* preceded by a consonant is usually changed to *i* when a suffix not beginning with *i* is added.

Exercises:

Learn the rule thoroughly and be prepared to apply it to words that the teacher may dictate. Learn to spell the words that are exceptions to the rule.

busy + ly = busily	final + ly = finally
hasty + ly = hastily	usual + ly = usually
noisy + ly = noisily	oral + ly = orally
saucy + ly = saucily	special + ly = specially

lily + es = lilies	lonely + ness = loneliness
city + es = cities	lovely + ness = loveliness
lady + es = ladies	busy + ness = business
copy + es = copies	pity + ful = pitiful
berry + es = berries	plenty + ful = plentiful

try	tries	tried	carry	carries	carried
cry	cries	cried	reply	replies	replied
buy	buys	buying	deny	denying	denied

Digitized by Google

To each of the following words, add the suffix that is given:

weary + ness = ?	satisfy + es = ?
haughty + ly = ?	notify + es = ?
mercy + ful = ?	apply + ed = ?
ugly + ness = ?	bury + ed = ?
duty + ful = ?	hurry + ing = ?
actual + ly = ?	marry + ed = ?
study + ous = ?	study + ing = ?
easy + ly = ?	worry + es = ?

Exceptions: Words formed from dry, shy, and sly.

7. *IE* OR *EI*

To a writer of long ago we are indebted for the verse:

"Write *i* before *e* except after *c*
Or when sounded like *a*
As in *neighbor* and *weigh*."

Teachers many years ago taught pupils to remember the word *lice* as a keyword. There are several exceptions, however, to every rule for the use of these letters, and the words that are exceptions are almost as important as the words governed by the rules.

Exercises:

Be prepared to spell any of the following words that the teacher may dictate:

believe	niece	thief	receive	fierce
achieve	piece	brief	deceive	fiery
grieve	siege	relief	receipt	fiend
field	alien	shriek	perceive	feign
yield	friend	shield	conceive	feint
wield	patient	mischief	neigh	heir

Digitized by Google

Exceptions: weird, seize, either, neither, leisure, seizure, heifer, height, sleight, forfeit, surfeit, counterfeit, foreign.

8. SPELLING THROUGH PRONUNCIATION

Many words are spelled incorrectly because they are pronounced incorrectly. Often we have trouble in learning words because we depend on the sense of sight alone. By pronouncing words aloud we may make the sense of hearing assist us in learning them.

Exercises:

Read the following words aloud until your ear is accustomed to their correct pronunciation. Be prepared to read them aloud in class and to spell them when the teacher dictates them.

February	laboratory	interurban	candidate
library	sophomore	conspicuous	separate
angrily	athletics	humorous	partner
finally	mathematics	wondrous	calendar
pretend	preparation	prescribe	prepare
perform	perseverance	perspire	pervade
pleasant	explanation	privilege	horizon
apparent	application	advantage	occasion
pastime	disappoint	secretary	innocent
misspell	dissatisfied	cemetery	innumerable

9. GENERAL EXERCISES IN SPELLING

Be prepared to spell the following words correctly when they are dictated in class. The list includes words governed by rules you have learned.

Digitized by Google

portray	judgment	rabbit	hiding
athlete	benefited	bouquet	running
angrily	permitted	furnace	climbed
tires	dimensions	women	witch
lilies	evenness	practice	sandwich
believe	plentiful	business	truly
receive	spoonful	sincerely	using
dropped	recommend	grammar	yield
ragged	respectfully	marriage	becoming
college	applicant	similar	water
robin	embarrassed	disappear	misuse

10. *SHALL* AND *WILL*

The verbs *shall* and *will*, and their past tense forms, *should* and *would*, have many different uses. Only the most common uses of these words will be discussed at this time. You should learn these uses thoroughly; and if you habitually misuse these words, you should immediately begin to form the habit of using them correctly.

1. **To denote simple futurity in declarative sentences, use *shall* with the first person and *will* with the second and third persons.** The expression "simple futurity" means *simply what is to be in the future*, with no idea of willingness or determination. The following table should be learned:

FUTURE TENSE

Singular	Plural
First Person: I shall (be ill).	We shall (be ill).
Second Person: You will (be ill).	You will (be ill).
Third Person: He will (be ill).	They will (be ill).

2. **To denote willingness or determination of any person in declarative sentences, use *will*.**

Digitized by Google

An exception to this rule occurs when the first person expresses determination to control the action of the second or third person. In this case *shall* should be used with the second or third person.

The following table illustrates the application of the rule:

FUTURE TENSE

Singular	Plural
First Person: I will (not obey).	We will (not obey).
Second Person: You will (not obey).	You will (not obey).
Third Person: He will (not obey).	They will (not obey).

The following table illustrates the use of *shall* with the second and third persons to denote determination of the first person to control the action of the second and third persons:

FUTURE TENSE

Singular	Plural
Second Person: You shall (obey me).	You shall (obey me).
Third Person: He shall (obey me).	They shall (obey me).

3. *Should* and *would* are past tense forms of *shall* and *will*. The rules governing the use of *shall* and *will* with subjects of the first, second, and third persons also apply to *should* and *would*.

4. *Should* may be used with any person to denote obligation or duty. The following sentences illustrate this use: *I should obey my teacher; You should study your lesson; He should go.*

5. To denote simple futurity in conditional clauses, *should* is used with all persons. A conditional clause usually is an "if clause." The following sentences illustrate this use: *If I should be ill, I could not go; You could*

Digitized by Google

not go if you should be invited; If he should not come, we should be disappointed.

6. In asking questions, *shall* is used with the first person; and the word (*shall* or *will*) that is expected in the reply is used with the second and third persons; for example, *Shall I go? Will you please close the door? Shall you be glad to see him?*

7. In indirect quotations the word (*shall* or *will*, *should* or *would*) that was used by the one who is quoted should be used; for example, *He says that he shall be glad to come; He said that he would bring the book.*

Exercises:

In each of the following sentences choose the proper word and give the reason for your choice. If either word might be used, show how the meaning of the sentence is determined by the choice of words.

1. I (*shall* or *will*) be glad to see you.
2. (*Shall* or *will*) you be glad to see me?
3. He (*shall* or *will*) not bring me the book.
4. You (*shall* or *will*) find the book on the table.
5. (*Shall* or *will*) you please answer the question?
6. I (*shall* or *will*) not allow him to enter.
7. I am determined that he (*shall* or *will*) go.
8. We urged her, but she (*should* or *would*) not go.
9. They (*should* or *would*) have gone yesterday.
10. I (*shall* or *will*) buy the ticket if you wish me to do so.
11. We (*shall* or *will*) be grateful to you for your help.
12. If grandfather (*should* or *would*) sell the old horse, grandmother (*should* or *would*) be displeased.
13. We (*should* or *would*) be disappointed if we (*should* or *would*) not meet you.

Digitized by Google

14. I think that they (*should* or *would*) enjoy the entertainment.

15. She said that she (*should* or *would*) be pleased to go.

16. He replied that he (*should* or *would*) correct the error.

17. He says that he (*shall* or *will*) not be sorry to leave the farm.

18. What (*should* or *would*) you do if you were president?

19. I (*shall* or *will*) be ten years old to-morrow.

20. (*Shall* or *will*) you please give me the letter?

21. (*Shall* or *will*) we have time to go to the pond?

11. MISUSED WORDS AND EXPRESSIONS

As we grow older and become educated we almost unconsciously learn new words, and new meanings for words that we have long used. Some of our childish errors, however, will follow us through life unless we give especial attention to them. Study the following exercises carefully, and if you find bad expressions that you use, begin at once to form the habit of using the correct expression.

Bad: Might of; would of; could of; should of; ought to of.
Good: Might have; would have; could have; should have.

Bad: If I had of gone; If we had of remained.
Good: If I had gone; If we had remained.

Bad: Couldn't hardly; couldn't scarcely; don't hardly.
Good: Could hardly; could scarcely; hardly.

Bad: I couldn't seem to do it.
Good: It seemed that I couldn't do it.

Bad: Can I ask a question, please?
Good: May I ask a question, please?

Digitized by Google

Bad: Had ought to; hadn't ought to.
Good: Ought to; ought not to.

Bad: It seemed to me like he was angry; It seems to me like the sentence is incorrect.
Good: It seemed to me that he was angry; It seems to me that the sentence is incorrect.

Bad: I want on; I want off; I wanted out.
Good: I want to get on; I want to get off; I wanted to get out.

Bad: After having spoken; after having gone.
Good: After speaking, *or* having spoken; after going, *or* having gone.

Bad: That was all the farther we went.
Good: That was as far as we went.

12. WORDS TO BE DISTINGUISHED

The following are some very common words that are often misused. Study them carefully and learn to use them correctly.

can — may: *Can* denotes ability; *may* denotes permission or possibility.

to learn — to teach: *To learn* means to get knowledge; *to teach* means to impart knowledge.

to expect — to suppose: *To expect* is to look forward to, as to something that is about to happen or come; *to suppose* may mean to think, and when it is so used it implies probability rather than certainty.

to guess — to think: *To guess* is to make *a guess*. It suggests chance, and should not be used with the meaning *to think* or *to suppose*.

Digitized by Google

to stop — to stay: *To stop* means to halt; *to stay* is to continue in a place.

hanged — hung: *Hanged* means executed; *hung* means suspended, as *The man was hanged; He hung his coat on a nail.*

to leave — to let: *To leave* is to depart; *to let* is to permit. Say *Let* (not *leave*) *me help you.*

to love — to like: Strong affection is expressed by the word *love*, but not by the verb *like.*

to suspect — suspicion: The word *suspicion* should be used only as a noun.

real — very: The word *real* means genuine. It should not be used with the meaning *very, extremely, remarkably*, or *exceedingly.*

mad — angry: The adjective *mad* denotes loss of self-control; *angry* is a weaker word, and *vexed* is still weaker.

real — really: The word *real* is an adjective, meaning *genuine* or *actually existing.* It should not be used with the meaning *very, extremely*, or *unusually.* The word *really* is an adverb, meaning *actually* or *in truth.* We may say, *We really could not find his real purpose;* but we should not say, "real warm" or "real interesting."

some — somewhat: The word *some* may be used as an adjective or as a pronoun, but it should not be used instead of *somewhat* as an adverb; as *Some went; We found some flowers; I feel somewhat* (not *some*) *better now.*

most — almost: The word *most* is an adjective. It should not be used instead of *almost* to mean *not quite.* Say, *Almost* (not *most*) *all were surprised; Most people are honest; He was almost sick.*

beside — besides: *Beside* should be used as a preposition to mean *at the side of. Besides* should be used as an adverb to mean *moreover* or *in addition to*, as *There is another reason besides this one.*

Digitized by Google

each other — one another: Use *each other* in speaking of two, and use *one another* in speaking of more than two, as *The two boys helped each other; The three boys helped one another.*

between — among: Use *between* to express relation affecting only two, and use *among* to denote relation mutually affecting more than two, as *The boys considered whether they should divide the candy between themselves or among the members of the class.*

provided — providing: *Providing* means *furnishing; provided* means *granted that*, as *I will go provided* (not *providing*) *I am invited.*

farther — further: *Farther* means *greater distance; further* means *additional.* We walk farther; but we speak further.

without — unless — except: *Without* and *except* should not be used as conjunctions. Say, *I shall not go unless I am needed.*

13. THE USE OF SYNONYMS

Learn the meaning and use of each word in the following groups of synonyms:

reputation — fame — notoriety — renown: *Reputation* is the estimation that is placed upon a person's character or ability. It may be good or bad, true or false. Thus, an honest man may have the reputation of being a thief. *Fame* is a widely spread report of a person's character or ability. The word usually is used in a favorable sense to denote worthiness, but the expression "of evil fame" is sometimes used. *Notoriety* is a widely spread bad reputation. *Renown* is a widely spread reputation for worthiness. A person of renown is one who is famous for the excellence of his character, acts, or ability.

very — unusually — remarkably — excessively — exceedingly — extremely: The adverb *very* means in a high degree. We should avoid using it frequently, for its meaning is not definite and it becomes annoying when used excessively. *Unusually* means more than is usual. *Remarkably* means in a

Digitized by Google

degree or manner worthy of being noticed. *Excessively* means in too great a degree. *Exceedingly* means to a very great degree. Thus a theme might be exceedingly well written, but it could not be excessively well written. *Extremely* means to the greatest degree.

apparently — evidently — clearly — obviously — doubtless — certainly: *Apparently* means in a way that appears or seems to be. *Evidently* is a stronger word than *apparently*, for it denotes that other evidence than that gained through the sense of sight has been considered. A sleight-of-hand performer may apparently take a goose out of an ink bottle, but our understanding tells us that evidently he did not do so. *Clearly* means in a manner that may easily be seen or understood. *Obviously* is a stronger word than *clearly*. It means so clearly as to be necessarily seen and understood. Thus we may say, "Obviously the purpose of this cartoon is to ridicule the candidate for office." *Doubtless* means without doubt and unquestionable. *Certainly* and *surely* mean almost the same as *doubtless*.

Exercises:

Write sentences that will illustrate the use of three of the words in each group of synonyms given above. Be prepared to explain how the meaning of your sentences would be changed if other words in the group were substituted for the words you illustrate.

14. THE USE OF SYNONYMS

Learn the meaning and use of each of the words in the following groups of synonyms:

assembly — assemblage — crowd — group — company — congregation — set — audience — spectators: An *assembly* is an organized body of people who have come together for a definite purpose. An *assemblage* is an unorganized body of

Digitized by Google

persons or things. A *crowd* is an assemblage of persons brought closely together in a place. The word denotes confusion and suggests disorderly conduct. A *group* is a small assemblage. A *company* is a body of people who have come together temporarily or permanently for the purpose of pleasure or business. The word denotes mutual helpfulness and a common interest. A *congregation* is a religious assembly or company. The word *set* is sometimes used to denote a clique, or a small company of persons associated by common interests, as in the expression "our set." An *audience* is an assembly convened for the purpose of hearing. *Spectators* are those who look on. We speak of the spectators at a ball game or picture show and of the audience at a lecture or concert.

to approve — to commend — to praise — to compliment — to flatter: *To approve* may mean to regard as good, or it may mean to sanction. *To commend* means to express approval of. A person may approve an act without indicating to others how he regards it, but he commends it only when he expresses his approval in spoken or written language. *To praise* means to express hearty approval in spoken or written language. It is a stronger word than *to commend*. *To compliment* means to express approval, regard, or admiration by word or by act. The word denotes intended courtesy, and it may indicate varying degrees of formality or informality and varying degrees of sincerity. *To flatter* means to express insincere approval, regard, or admiration for the purpose of appealing to self-love or vanity. The person who flatters another usually assumes that vanity will cause the person to consider the flattery to be complimentary.

to blame — to censure — to reprove — to rebuke — to accuse — to criticize: *To blame* means to feel or to express disapproval because of fault or improper action. *To censure* means to express disapproval either to the person censured or

Digitized by Google

to others. *To reprove* means to express disapproval openly and to the person reproved. *To rebuke* means to reprove sharply and abruptly. *To accuse* means to charge with wrong-doing. *To criticize* means to examine and pass judgment upon. Although the word is sometimes used to mean to find fault with, it properly means to consider both good and bad qualities and to express a fair-minded opinion about them.

Exercises:

Write sentences that will illustrate the use of three of the words in each of the groups of synonyms given above. Be prepared to explain how the meaning of your sentences would be changed if other words in the group were substituted for the words you illustrate.

Digitized by Google

Digitized by Google

PART II

RULES IN GRAMMAR AND DICTION

Digitized by Google

Digitized by Google

RULES IN GRAMMAR AND DICTION

CAPITALIZATION

No detail of form perplexes publishers more than does capitalization. Many rules for the use of capitals, of course, have become definitely established, and all good publishing houses follow them carefully. Good usage, however, has not yet determined how some constructions are to be written and printed. Each good publishing house determines the principles of capitalization that it will follow in printing constructions that are not governed by well-established rules. Most of the rules that follow have been well established. The attention of the student is called to some constructions about which publishers do not agree.

First Words

1. Use a capital letter at the beginning of

a. Every sentence.

b. Every line of poetry.

c. Every division of an outline or brief.

d. Every direct quotation, except partial quotations from which the first part of the sentence has been omitted.

e. Every resolution, toast, or similar expression preceded by a formal expression.

Examples:

c. I. Origin of the newspaper. II. Structure of a newspaper. III. Educational value of the newspaper.

Digitized by Google

d. He asked, "Why are you here?"

d. Let us hope for rest when we have "crossed the bar."

e. Resolved, That more attention should be given to the study of capitalization.

e. My Country: May she ever be right.

Proper Names

2. Use a capital at the beginning of

a. The name of a particular person or place.

b. A noun or pronoun denoting Divinity.

c. The name of a strongly personified object.

d. The name of a month in the year, of a day in the week, and of a special day, such as a holiday.

e. The name of a subject of study that is derived from the name of a country.

f. The name of a particular institution or organization, such as a political party, religious denomination, literary society, social club, school, college, or labor union.

Examples:

a. James Bryce, Central Park, Niagara Falls, Boston Harbor.

b. Savior, God, Providence, Divinity, Supreme Being.

c. "The pruning-knife of Time cut him down."

d. January, Sunday, Thanksgiving Day, Commencement Day.

e. Latin, English, German, French.

f. Democratic Party, a Republican, a Christian, the First Methodist Church.

Note: Common or class names, names of the seasons, and names of subjects of study not derived from names of countries should not be capitalized.

Examples: robin, wren, elm trees, oak tree, geranium, summer, autumn, arithmetic, grammar, physiology.

Digitized by Google

The General Term with Proper Names

3. Capitalize a general term used as part of the name of a particular place or thing.

Note: Some publishers do not apply this rule to all constructions, but most of the best publishers follow the rule consistently. Observe very carefully, however, that a general term should not be capitalized unless it is used as part of the name of a particular place or thing. The following examples illustrate the application of the rule.

South Fifth Street.	The street was clean.
Pennsylvania Avenue.	We crossed the avenue.
The Troy High School.	The high school in Troy.
Harvard College.	He went to college.
The Colorado River.	The Ohio and Colorado rivers.
The Rocky Mountains.	The mountains of Utah.
Standard Oil Company.	A company was organized.
I met Uncle Charley.	I met my uncle Charley.
Old Father Time.	We saw father.
The Pennsylvania Railroad.	The railroads of Iowa.
The First National Bank.	The bank in which he works.
Central Baseball League.	Every baseball league.
The Grand Opera House.	I went to the opera house.
Gary Board of Education.	A board of education.
The Ohio Legislature.	The legislature adjourned.

Titles

4. Capitalize

a. Initial letters, and abbreviations of titles and of college degrees; *e.g.*, Mr. H. C. James, Ph.D.

b. Titles of respect, office, and position preceding a person's name; *e.g.*, President W. L. Bryan.

Digitized by Google

c. Titles used instead of names in direct address and in the superscription and the address of letters; *e.g.*, The Editor; Mr. Chairman.

NOTE: Most publishers do not capitalize a title of office or position unless it precedes the name of a person. (See exceptions given above under *c.*) Some publishers, however, capitalize such titles when they denote offices of very high rank, such as President (of the United States), Governor, Pope, and Congressman.

Examples:

Miss Mary Cox, principal of Brooke High School; Mr. James T. Stevens, president of the First National Bank.

The postmaster was once a congressman. The principal of the school sent me to the superintendent's office.

PROPER ADJECTIVES

5. Capitalize an adjective derived from a proper name unless its association with the proper name has been lost through much use.

NOTE: This rule for capitalization probably causes publishers more trouble than any other, for in many cases a person cannot easily decide whether or not an adjective retains its association with a proper name sufficiently to justify capitalization. The following examples may help the student to apply the rule.

European civilization.	puritanical ideas.
American newspapers.	bohemian manners.
The Roman Empire.	roman type.
Spanish accent.	brussels carpet.
The Republican Party.	republican form of government.
The Western Hemisphere.	western Kansas.
Indian warfare.	india ink.

Digitized by Google

Chinese immigration.	chinaware.
Venetian customs.	venetian blinds.
The Middle Ages.	biblical references.
Paris styles.	bologna sausage.

Other Usages

6. Capitalize

a. The pronoun *I* and the interjection *O*.

b. The words *South*, *Northwest*, etc., when they mean a part of the country, but not when they denote a direction.

c. The first word and the last in the title of a book, story, poem, or song, and all other words in it except prepositions, conjunctions, and the articles *a*, *an*, and *the*.

PUNCTUATION

Punctuation marks are used to help readers to understand the meaning of sentences. Often the omission or the incorrect use of a mark of punctuation gives a sentence a meaning entirely different from that which it is intended to have. The general principles of punctuation are definitely fixed by good usage, and all well-trained writers observe them.

Students will do well to examine the punctuation in good modern books and magazines while they study the principles of punctuation.

The Period

7. The period should be used after declarative and imperative sentences, after abbreviations and initial letters, and after roman and arabic numerals used to number the divisions of an outline or composition.

Digitized by Google

Most publishers do not use a period after the title of a book, story, editorial, or similar piece of discourse. Note the use of the period on this page.

The Interrogation Point

8. An interrogation point should be used after each sentence used in asking a question and after each direct quotation that is in the form of a question.

Examples:
When will you return to the city?
"When will you return?" he asked.

Note: An indirect question should not be followed by an interrogation point; *e.g.*, She asked why we had come.

A series of interrogative expressions that are not complete sentences usually are separated by the comma or by the semicolon, and the interrogation point is used only at the end of the sentence; *e.g.*, Is this reasonable, or just, or honorable?

The Exclamation Point

9. The exclamation point should be used after each sentence that is exclamatory in chief purpose and after each word, phrase, and direct quotation that is an exclamation. Not more than one exclamation point should be used in a sentence.

Examples:
O John, you will fall!
Hark! Some one is coming.
"Stand back!" he shouted excitedly.

Digitized by Google

Comma between Members of a Compound Sentence

10. Usually a comma should be placed between the members of a compound sentence.

Examples:

I went to the store that evening, and John went with me.

The storm was severe, but it did not last long.

James was not needed, so he did not remain.

Exceptions:

a. A semicolon should be used between the members when the conjunction is omitted and when the members are not closely related in meaning, as is usually the case when the conjunction is *accordingly*, *consequently*, *therefore*, *hence*, *thus*, *otherwise*, or *nevertheless*.

b. Usually no punctuation is used between the members of a compound sentence when the conjunction is *either* — *or*, *neither* — *nor*, or *not only* — *but also*, or when the conjunction *and* or *or* connects short members closely related in meaning, especially when the subject of the second member is elliptical.

Examples:

Mary played and John sang.

You must work or be punished.

The new pupil neither joined us in our games nor appeared to be interested in what we were doing.

Between Terms in a Series

11. Use the comma to separate two or more words, phrases, or short dependent clauses if they have the same use and are not all connected by the conjunction. If

Digitized by Google

they are all connected by the conjunction, the comma usually should not be used.

Examples:

A narrow, winding road led through the forest.

The windows were long, narrow, and pointed.

I could not remember where I went, what I saw, or when I returned.

The apple was red and ripe and round.

The man was young and enthusiastic, cautious and self-reliant, patient and persevering.

NOTE: The comma is not required unless the words, phrases, or dependent clauses have the same use. The sentence *Six small peach trees grew on the lawn* is punctuated correctly. *Six* is a limiting adjective modifier; *small* is a descriptive adjective modifier; and *peach* is part of the compound noun *peach trees.* When the last of two or more descriptive adjectives has a more direct relation to the noun it modifies than the other or others, it should not be preceded by the comma, as in the expressions *A useful agricultural implement; A beautiful young lady; Some old, respected social customs.*

INITIAL PARTICIPIAL PHRASE OR DEPENDENT CLAUSE

12. Place a comma after a participial phrase or a dependent clause at the beginning of a sentence unless it is used as subject of the sentence.

Examples:

Hearing a noise, I looked up.

After running two blocks, I missed the train.

As the day was stormy, we remained at home.

If you prick us, do we not bleed?

Reading good literature is profitable employment.

That the boy was sick was evident.

Digitized by Google

Exceptions:

Sometimes no punctuation is used after a short adverbial clause at the beginning of a sentence when the connective is *when*, *while*, or *if*.

NOTE: An adverb or a short prepositional phrase used adverbially at the beginning of a sentence should not be followed by a comma unless its meaning is but loosely related to that of the rest of the sentence.

Examples:

That evening we played jail.

In the Somme region the British began a powerful attack.

INTRODUCTORY AND PARENTHETICAL EXPRESSIONS

13. Usually the comma should be used to set off a word, phrase, or clause that is only introductory or parenthetical, and therefore not essential to the grammatical structure of the sentence.

Examples:

Well, there is another reason.

In the first place, war never settles a question justly.

First, the use of force is but temporary.

There is, however, another reason.

The omission of a comma, it is said, caused Mr. Edison to lose a patent.

NOTE: **Use the comma to set off** each of the following constructions, which is either introductory or parenthetical.

a. **A word or expression used in direct address.**

Mother, why must I go?

Now, George, I am ready to help you.

Digitized by Google

b. **An appositive modifier unless it is a restrictive clause.**

June, the month of birds and flowers, is the best month.
Mr. James Smith, M.D., called the meeting to order.

c. **The name of a county, state, or country following the name of a city or town.**

I went to Portland, Maine, to see him.
We crossed the river to Windsor, Ontario, Canada, on a large ferryboat.

d. **The word *yes* or *no* used as part of an answer to a question.**

Yes, he was present.

e. **A descriptive adjective immediately following the noun or pronoun it modifies.**

The pine trees, tall and lonely, seemed to touch the sky.

f. **An adverbial phrase or clause so loosely connected in meaning with the rest of the sentence as to be parenthetical in nature.**

This fact, if we accept his statement, deserves further consideration.

Adjective Phrases and Clauses

14. Use a comma or commas to set off a phrase or clause used as a non-restrictive adjective modifier. Use no punctuation if the phrase or clause is restrictive.

Examples:

Fifteen boys, wearing uniforms, marched upon the stage.

The boys wearing uniforms were engaged. Those not wearing uniforms were not engaged.

Fred Blank, who disobeyed the rule, was punished.

Every one who disobeys the rule will be punished.

Digitized by Google

NOTE: Some grammarians use the words *descriptive* and *limiting* instead of *non-restrictive* and *restrictive*.

Although this rule of punctuation is not easily applied, it is very important. Frequently the presence or absence of the comma determines the meaning of the sentence. One way to determine the nature of an adjective phrase or clause is to omit it in reading the sentence. If it is necessary to preserve the meaning or truth of the sentence, it is restrictive. The non-restrictive adjective phrase or clause is not essential to the grammatical structure of the sentence, therefore it is parenthetical in nature.

ADVERBIAL CLAUSES NOT INITIAL

15. Use the comma to set off an adverbial clause not at the beginning of a sentence if its meaning is somewhat loosely related to that of the rest of the sentence.

The comma should be used when the clause begins with the word *for*, *although*, or *as* (meaning *because*).

The comma should be used when the clause begins with the word *if*, *because*, *after*, *before*, *unless*, or *since* (meaning *because*) if the thought of the clause is but loosely related to that of the rest of the sentence. If the relation is close, no comma should be used.

Usually no comma should be used when the clause begins with the word *until*, *when*, *whenever*, *where*, *wherever*, *than*, *that*, *as* . . . *as*, *so* . . . *as*, *while* (meaning time), *as* (meaning time), or *since* (meaning time).

Examples:

She did not punish him, for his punishment had been great enough.

Digitized by Google

She rewarded them for their bravery.

We continued our search, since we were determined to find the place.

I have not seen him since I was in school.

The wheat crop will be large this year, if the crop reports are reliable.

We shall return early if the weather is not fair.

Comma with Direct Quotations

16. Use the comma to set off a direct quotation that consists of only one clause or sentence. A comma following a direct quotation should be placed within the quotation marks.

Examples:

John replied, "The key is under the door mat."

"I will teach her at home," said Aunt Louise.

The comma should **not** be used with an indirect quotation, and it should **not** be used **with the title of a book nor with a quoted word or phrase** that is not connected with the sentence by such an expression as *said* or *replied.*

Examples:

John replied that the key was under the door mat.

I have read "Treasure Island" and "Kidnapped."

We did not know what the teacher meant by "extenuating circumstances."

Special Use to Preserve Meaning

17. Use the comma when it will prevent a word, phrase, or clause from seeming to have a use that is not intended.

Examples:

Far above, a hawk soared on motionless wings.

We proceeded cautiously, stepping from stone to stone.

Digitized by Google

We proceeded, cautiously stepping from stone to stone.
While I watched, the stars gradually disappeared.

Semicolon in a Compound Sentence

18. Use the semicolon between independent clauses that are not closely related in meaning, especially when punctuation is used in one of the clauses, and between long clauses arranged in a series.

The semicolon usually is used before conjunctions that do not express a close relation between independent thoughts, such as *therefore*, *consequently*, *hence*, *otherwise*, *nevertheless*, *accordingly*, and *however*. It is also generally used between the members of a compound sentence when the conjunction is omitted.

Examples:

Three times he failed to do the work properly; consequently he was asked to resign.

I did not like my present, for I had wanted a bicycle and had expected to receive one; but Mary seemed to be pleased with hers.

Our train moved slowly until we were out of the city; then it began to move more rapidly.

Semicolon before Formal Expressions

19. Usually a semicolon should be used before such an expression as *namely*, *viz.*, *for example*, *e.g.*, *that is*, or *i.e.* when it precedes an example, an explanation, or a series of terms.

Examples:

Three departments exist in our government; namely, legislative, executive, and judicial.

Digitized by Google

The country store contained a variety of articles; for example, groceries, hardware, dry goods, and crockery.

The Colon

20. The colon should be used after the salutation in a business letter, and after such words as *Examples* and *Exercises* preceding an enumeration.

Examples:
My dear Sir:
Gentlemen:

21. The colon should be used before a direct quotation consisting of several sentences, before an enumeration, an example, an explanation, or a direct quotation that is preceded by a formal expression such as *thus*, *as follows*, *the following*, *these terms*, *this*, or *these;* and before an illustration or explanation following an independent clause when no conjunctive word is used.

Examples:

Please send me the following articles: one pound of butter, three pounds of rice, and one dozen eggs.

Give the subject of the following sentence: *There was nothing in the box.*

He made this announcement: "The work of the term will end next Friday at noon."

The heading of a business letter consists of three parts: the street address, the city and state address, and the date.

The Apostrophe

22. The apostrophe should be used in the possessive case form of nouns and in the plural form of figures, signs,

Digitized by Google

and letters, and to indicate the omission of a letter or of letters in the contraction of a word.

Examples:
Boy's, boys', man's, men's.
B's, w's, ?'s, $'s, 2's, 6's.
I'll, couldn't, don't, doesn't.

NOTE: The apostrophe should never be used with the possessive forms of personal pronouns. The following forms are correct: *ours, yours, theirs, his, hers, its.*

QUOTATION MARKS

23. Use double quotation marks to inclose each direct quotation and each part of a direct quotation that is broken by words that are not quoted. Use single quotation marks to inclose a quotation within a direct quotation.

Examples:
"I will teach her at home," said Aunt Louise.
"The work," he said slowly, "is very difficult."
Mary replied, "It is difficult. I don't think I can do it."
"Do not ask me again," said mother in a firm voice. "I do not want Helen to play with you."
The witness said, "The accused man said, 'The door will not be locked.'"

a. Do not use quotation marks with an indirect quotation; as, *Aunt Louise said that she would teach Emma at home.*

b. Periods and commas following direct quotations should be placed within quotation marks; semicolons and colons should be placed outside. Interrogation points and exclamation points following direct quotations should

Digitized by Google

be placed within the quotation marks except when an interrogative or exclamatory sentence ends with a direct quotation that is not interrogative or exclamatory. A comma or a period should never be used in addition to the interrogation point or the exclamation point.

Examples:
"What have I done?" he asked.
Did he say, "I am guilty"?
"It snows!" cries the schoolboy.
John replied, "Did you say, 'I will not go'?"

c. When a prose quotation consists of more than one paragraph, quotation marks should be placed before each paragraph and after the last paragraph. When verse is quoted in prose discourse, it should be lined as it is in the original form, and the lines should begin a little to the right of the margin.

Example:
Sir Bedivere, dazzled by the wondrous jeweled hilt, hesitated,

"This way and that dividing the swift mind,
In act to throw";

but finally, summoning his resolution, he threw the sword.

d. Titles of books, poems, stories, addresses, and pieces of music, and names of newspapers and magazines, when they are used in discourse, may be inclosed in quotation marks or they may be italicized. Many publishers use italics for all except the titles of books.

The Dash

24. The dash should be used to indicate an abrupt change in the construction of a sentence.

Digitized by Google

Examples:

My opinion is — but why should I tell my opinion?

Industry, honesty, perseverance — without these, true success is hardly possible.

NOTE: The dash is sometimes used to indicate the number of a year, as in the expression *the year 1917–1918*, and it has some other uses. Good writers, however, seldom use the dash. It is much misused by untrained writers.

MARKS OF PARENTHESIS

25. Marks of parenthesis should be used to inclose a parenthetical expression the purpose of which is very remotely related to that of the discourse in which it is used. They are also used to inclose numbers and letters that mark divisions of an enumeration not in outline arrangement.

Examples:

This book (I have just finished reading it) is remarkably well written.

"The Immigrants" (lyric drama) was written by Percy Mackaye.

The book discusses (*a*) the origin of the war, (*b*) the nature of the war, (*c*) the results of the war.

BRACKETS

26. Brackets should be used in direct quotation to inclose words or explanations inserted by the one who is quoting.

Examples:

"This [*Winter Sunshine*] is a very charming little book."

Mr. Blank: I move, Mr. Chairman, that — [Cries of "Vote!" "Vote!"]

Digitized by Google

Kinds of Type

27. One straight line under a word or group of words in manuscript indicates that it is to be printed in italics. Two straight lines indicate small capitals. Three straight lines indicate large capitals. A wavy line is used by many publishers to indicate black-faced type. A straight line and a wavy line would indicate black-faced italics.

THE SENTENCE

The Incomplete Sentence

28. A group of words should not be capitalized and punctuated like a sentence unless it expresses an independent thought.

Incorrect: Laughing and talking as we tramped along, never thinking that our fun would cause us trouble.

Correct: We laughed and talked as we tramped along, never thinking that our fun would cause us trouble.

Incorrect: The lecturer spoke about Sir Rabindranath Tagore. Of whom I had never heard.

Correct: The lecturer spoke about Sir Rabindranath Tagore, of whom I had never heard.

A Definite Subject

29. Every sentence and every clause should be so constructed that the subject of the thought will be definite.

Incorrect: Not hearing the bell ring was why we were late at school.

Correct: We were late at school because we did not hear the bell ring.

Digitized by Google

A Logical Predicate

30. The predicate of a sentence or clause should express the idea that is to be asserted about the thought subject.

Incorrect: An ellipsis is where letters or words are omitted.
Correct: An ellipsis is an omission of letters or words.
Incorrect: Each one went in different directions.
Correct: All went in different directions.

Monotonous Use of Simple Sentences

31. Avoid a monotonous use of short simple sentences. Emphasize important ideas by subordinating unimportant ones. This rule is discussed and illustrated on pages 162 and 163.

Wordy and not Emphatic: The cabin was small. It was old and covered with vines. It did not seem to be inhabited.
Better Construction: The cabin was small, old, and covered with vines, and did not seem to be inhabited.

Use Complex instead of Compound Sentence

32. Dependent thoughts should not be expressed by independent clauses or sentences.

Incorrect: One morning I was hurrying to school, and I met an old tramp.
Correct: One morning while I was hurrying to school I met an old tramp.
Incorrect: I did not want to tell who had thrown the eraser. I knew James would be angry if I told.
Correct: I did not want to tell who had thrown the eraser because I knew James would be angry if I told.

Digitized by Google

Use Two Sentences

33. Independent thoughts should not be expressed together in a compound sentence unless they are closely related in meaning. Sentences so constructed lack unity of purpose.

Incorrect: I wish to secure a position that will enable me to earn some money by working in the afternoon after school is dismissed, and I am fifteen years old.

Correct: I wish to secure a position that will enable me to earn some money by working in the afternoon after school is dismissed. I am fifteen years old.

The Comma Blunder

34. Independent clauses should not be separated by the comma only. A conjunction, a comma and a conjunction, a semicolon, or a semicolon and a conjunction should be used if the thoughts are really independent and are closely related in meaning. Independent sentences should be used if the thoughts are independent and are not closely related in meaning. If the clauses do not express independent thoughts, the sentence should be made complex.

Incorrect: Grandfather urged me to tell Mr. Brown that I had killed his chicken, I did not want to do so.

Correct: Grandfather urged me to tell Mr. Brown that I had killed his chicken, but I did not want to do so.

Incorrect: John was very popular among the students, he was so friendly and generous.

Correct: John was very popular among the students because he was so friendly and generous.

Digitized by Google

Rambling Compound Sentences

35. Avoid rambling compound sentences. The habit of using a succession of *and's* and *but's* in sentence structure is childish. Give variety to the sentence structure by subordinating thoughts that should be subordinated.

Incorrect: One day I decided to make an automobile, and I went to the barn to find four wheels, and George came into the barn and suggested that we could use the wheels of the baby-cab.

Correct: One day I decided to make an automobile. While I was in the barn trying to find four wheels, George entered and suggested that we could use the wheels of the baby-cab.

Use Compound instead of Complex Sentence

36. Independent thoughts should not be expressed by dependent clauses.

a. An additional thought should not be expressed as if it were adjectival or adverbial.

Incorrect: James found a purse on the playground, which he immediately took to his teacher.

Correct: James found a purse on the playground and immediately took it to his teacher.

b. A clause should not be made the antecedent of a pronoun.

Incorrect: We dusted the furniture hastily, after which we began to prepare a lunch.

Correct: We dusted the furniture hastily and then began to prepare a lunch.

Digitized by Google

Reversed Sentence Structure

37. When such connectives as *when*, *before*, and *until* are used, the independent thought is sometimes incorrectly expressed by the dependent clause.

Incorrect: I was reading the newspaper one morning when a strange advertisement attracted my attention.

Correct: While I was reading the newspaper one morning, a strange advertisement attracted my attention.

Double Connectives

38. Two clauses are sometimes incorrectly connected by the expression *and who*, *but who*, *and which*, or *but which*. A clause cannot be both independent and dependent; therefore the construction should not be used.

Incorrect: On the table I saw a large dish of chocolates, and which were my favorite kind of candy.

Correct: On the table I saw a large dish of chocolates, which were my favorite kind of candy.

"House-that-Jack-Built" Sentences

39. Do not use explanatory clauses and phrases that lead the mind away from the principal thought of the sentence. Omit the explanation or use more than one sentence. Sentences so constructed are rambling, and lack unity of purpose.

Incorrect: About a mile from the schoolhouse were some large walnut trees, which were owned by Mr. Blank, who would not permit trespassing on his property.

Correct: About a mile from the schoolhouse were some large walnut trees. Mr. Blank, who owned the trees, would not permit trespassing on his property.

Digitized by Google

Wordiness in Sentence Structure

40. Avoid the unnecessary use of words in a sentence.

Redundant: There are about five hundred boys that attend this school.

Better form: About five hundred boys attend this school.

Euphony in Sentence Structure

41. Avoid inharmonious combinations of sounds, especially the repetition of a word or phrase so frequently that it becomes monotonous. Repetition may be avoided by the use of a synonym, a pronoun, or a pronominal adjective, or by a change in sentence construction.

Unpleasant repetition: When we arrived there, there were many visitors there.

Better form: When we arrived at the place, many visitors were there.

SENTENCE PARTS

Emphasis through Subordination

42. Emphasize important ideas and thoughts by subordinating unimportant ones. This rule is discussed and illustrated on pages 169 and 170.

Lacking emphasis: Father gave me a watch, and it was very beautiful.

Proper emphasis: Father gave me a very beautiful watch.

Emphasis through Arrangement

43. Important parts of a sentence should have prominent positions.

Digitized by Google

Usually the beginning and the end of a sentence are the most prominent positions. Usually a series of terms should be arranged in the order of increasing importance.

Lacking proper emphasis: It is said that the secret of genius lies in the ability to do hard work.

Better arrangement: The secret of genius, it is said, lies in the ability to do hard work.

Incorrect Compound Parts of Sentences

44. Sentence parts should not be connected by coördinate conjunctions unless they express coördinate thoughts or thought elements.

Correct: The pie was large and brown, and looked delicious.

Incorrect: I want you to try and come.

Correct: I want you to try to come.

Incorrect: I am fifteen years old, five feet tall, and weigh one hundred pounds.

Correct: I am fifteen years old and five feet tall, and weigh one hundred pounds.

Uniformity in Compound Parts of Sentences

45. Coördinate thought elements should be expressed by coördinate sentence parts, similar in structure and arrangement.

Incorrect: We liked to pop corn and roasting chestnuts.

Correct: We liked to pop corn and to roast chestnuts.

Incorrect: Teacher told us that we should study hard and not to whisper.

Correct: Teacher told us to study hard and not to whisper.

Digitized by Google

Arrangement of Correlative Conjunctions

46. The parts of a correlative conjunction should be followed by similar sentence constructions.

Correct: I either will go to Clinton or will return to Cory.
Incorrect: I am either going to Clinton or to Cory to-day.
Correct: I am going either to Clinton or to Cory to-day.

THE PHRASE

Initial Participial Phrase

47. A participial phrase should not be used at the beginning of a sentence unless it is the subject of the sentence or a modifier of the principal word in the subject.

Incorrect: Entering the hall, a remarkable scene of activity appeared before us.
Correct: Entering the hall, we beheld a remarkable scene of activity.

Dangling Participial Phrase

48. A phrase should not be used as a modifier unless the sentence contains the word that the phrase is intended to modify.

Incorrect: Mary was unable to attend school yesterday, caused by illness.
Correct: Mary was unable to attend school yesterday because she was ill.

Use of the Phrase for Variety and Emphasis

49. The use of a phrase instead of a clause or sentence often gives force and variety to sentence structure.

Wordy and monotonous style: I hurried into the kitchen and found mother. She was busily engaged making cookies.

Digitized by Google

Better style: Hurrying into the kitchen, I found mother busily engaged making cookies.

MODIFIERS

Arrangement of Modifiers

50. A modifier should be so placed that its use in the sentence will be apparent. (See Chapter 5, sec. 13, p. 172.

Incorrect: I only want six.
Correct: I want only six.

Redundant Modifiers

51. Avoid redundant modifiers. A modifier should not be used unless it helps to express the thought. (See Chapter 5, sec. 14, p. 174.)

Incorrect: We went a half a mile farther.
Correct: We went half a mile farther.

Double Negatives

52. Avoid the repetition of a negative modifier. A double negative makes the assertion positive. (See Chapter 5, sec. 14, p. 174.)

Incorrect: The room had not been used for many years only as a storeroom.

Correct: The room had not been used for many years except as a storeroom; *or* For many years the room had been used only as a storeroom.

Indefinite Modifiers

53. Avoid the use of indefinite modifiers. (See Chapter 5, section 14, p. 174.)

Digitized by Google

Incorrect: It was such a beautiful house.

Correct: It was an unusually beautiful house.

Correct: It was such a beautiful house that many people stopped to admire it.

Dangling Modifiers

54. There should be no ellipsis of the word that a modifier is intended to modify. Supply the word or recast the sentence. (See Chapter 5, sec. 10, p. 167.)

Incorrect: We were delayed two hours, caused by an accident.

Correct: We were delayed two hours by an accident.

Incorrect: Receiving no reply, the correspondence was stopped.

Correct: Receiving no reply, he stopped the correspondence; *or* The correspondence was stopped because no reply was received.

Possessive Modifiers

55. Use the apostrophe in writing the possessive form of a noun. (See rule 22 and Chapter 2, sec. 17, p. 61.)

Correct: Lady's, ladies', Holmes's, one year's experience.

Possessive Modifier with a Gerund

56. The possessive use of a noun or pronoun is often not recognized in a prepositional phrase that contains a gerund.

Incorrect: He said nothing about Jane returning from the city.

Correct: He said nothing about Jane's returning from the city.

Digitized by Google

Unwarranted Ellipsis

57. There should be no ellipsis of sentence parts that are needed to make the meaning of the sentence clear. (See Chapter 5, sec. 10, p. 167.)

Incorrect: I will help Mary sooner than John.

Correct: I will help Mary sooner than John does; *or* I will help Mary sooner than I help John.

Correct: He engaged a housekeeper and cook (one person).

Correct: He engaged a housekeeper and a cook (two persons).

SINGULAR AND PLURAL FORMS OF NOUNS

58. Use the singular form of nouns that are singular in number, and use the plural form of those that are plural in number.

Incorrect: We walked a long ways.

Correct: We walked a long way.

Incorrect: He walked two mile, carrying two bushel of apples.

Correct: He walked two miles, carrying two bushels of apples.

VERBS

The Verb: Number

59. The verb in a sentence or a clause should agree in number with its subject.

Incorrect: It don't make any difference.

Correct: It doesn't make any difference.

Correct: In the attic were several old trunks.

Two exceptions to this rule are to be noted. *First,* The pronoun *you* always requires the plural form of the verb. *Second,* The pronoun *I* requires the plural form of all verbs except the forms *am* and *was*.

Digitized by Google

Correct: John, why *were* you absent? You *were* not ill.
Correct: I *study* composition.

Singular Verb with Certain Words

60. Be very careful to use a singular verb with a pronominal expression that is singular.

The following are the most commonly used pronominal expressions that are singular: *each*, *either*, *neither*, *none*, *one*, *any one*, *each one*, *every one*, *no one*, *some one*, *anybody*, *everybody*, *nobody*, *somebody*, and *a person*.

Correct: Every one of the prisoners who were in the room *was* liberated.

Verbs with Collective Nouns

61. Collective nouns require the singular form of the verb when the group is thought of as a unit; but they require the plural form when the individuals of the group are thought of.

Correct: A number of women *were* in the room; The number of women *was* not large; A number of interesting people *were* present; A group of boys *was* seen on a distant hill; A group of boys *were* throwing stones at the fish.

The Verb with Conjunctions That Add

62. When *and* or *both and* connects the parts of a compound subject, the verb should be plural.

Correct: In the boat *were* a man and a boy.
Correct: Both John and Mary *were* late that morning.

Digitized by Google

The Verb with Conjunctions That Do Not Add

63. When *or*, *either — or*, *nor*, *neither — nor*, **or** *not only — but also* **connects the parts of a compound subject, the verb should be singular if both parts are singular, and it should be plural if both parts are plural.**

Correct: Either John or Mary *is* mistaken.
Correct: Books or magazines *are* needed.

Such conjunctions as *or* and *either — or* should not be used to form a compound subject the parts of which differ in number. A compound sentence should be used.

Incorrect: Either the farmer or the merchants are to blame.
Correct: Either the farmer *is* to blame or the merchants *are*.

The Verb with Expressions That Do Not Add

64. Such expressions as *accompanied by*, *together with*, *as well as*, *no less than*, *including*, **and** *excluding* **do not form plural compounds requiring the plural form of the verb.**

Correct: The miner, as well as his son, *was* in the hut.
Correct: The miners, as well as the boy, *were* in the hut.

Principal Parts of Verbs

65. The student should know thoroughly the principal parts of all verbs that he uses.

Note: If you do not know the principal parts of a verb that you wish to use, consult a dictionary or the discussion of tense in Chapter 7, sec. 4 to 8, pp. 197–204.

Digitized by Google

Tense in Narration

66. Past tense should be used in narrative discourse as long as the narrative moves on steadily. If, however, the narrator turns back to speak of an earlier action, the past perfect tense should be used.

Example:

Anne *went* to the east gable and *sat* down by the window. How sadly things *had changed* since she *had sat* there the night after coming home! Then she *had been* full of hope and joy, and the future *had looked* rosy with promise. Anne *felt* as if she *had lived* years since then, but before she *went* to bed there *was* a smile on her lips, and peace *was* in her heart.[1]

Tense in Exposition

67. The present tense usually is used in exposition.

Examples:

If you *wish* to fight bumblebees, *stand* near the nest where the bees *fly* low.

We were taught that the earth *moves* round the sun.

Tense: Consistent with Context

68. The tense form of every verb should be consistent with the context; that is, with the time that is indicated by another verb or expression in the discourse.

Examples:

Incorrect: I have been much interested in flowers once.

Correct: I was much interested in flowers once.

[1] From "Anne of Green Gables," by L. M. Montgomery. Copyright, 1908, by L. C. Page and Company, Inc.

Digitized by Google

Incorrect: The people who were left on the wharf had gone home.

Correct: The people who were left on the wharf went home.

Correct: The people who had been left on the wharf went home.

Correct: The people who had been left on the wharf had gone home.

The Tense of Infinitives

69. When the action or being expressed by the infinitive is previous to that of the principal verb, use the past infinitive. In all other cases use the present infinitive.

Note: When in doubt about such a sentence as "I intended (to go *or* to have gone)," consider which came first, — the going or the intending.

Correct: I intended to go; I was going to invite you; He was thought to have acted dishonestly; My knife is said to have been made in Austria.

Subjunctive Mode with the Verb *Be*

70. It is best to use the subjunctive forms *were* and *be* in clauses in which the action or being is only supposed to exist in present time. *Were* denotes that the supposition is contrary to fact, and *be* denotes that it possibly is true.

Correct: If I *were* a millionaire, I would help you; She would not go, if she *were* in my place; If he *be* dishonest, I do not know it.

Note: The only English verb now regularly inflected to indicate subjunctive mode is the verb *be;* but some writers inflect other verbs; for example, I shall go if it *seem* best.

Digitized by Google

Uniformity of Voice

71. Avoid a useless change in voice. A useless change in voice prevents unity of purpose.

Incorrect: Our team played well, and soon the game was won.
Correct: Our team played well and soon won the game.

Arrangement of the Verb

72. Avoid placing the verb at the end of a long sentence or so far from the subject that its use will not be easily apparent.

Awkward: The color deepened where the shadows from the trees on the bank fell.
Better form: The color deepened where the shadows fell from the trees on the bank.

Shall and *Will*

73. See Chapter 8, sec. 10, page 230, for the uses of *shall* and *will.*

PRONOUNS

Selection of Pronouns

74. Use pronouns that are appropriate.

The relative pronoun *who* may refer to persons or to personified objects. *Which* may refer to lower animals or to inanimate objects. *That* may refer to persons, personified objects, lower animals, or inanimate objects, or to two or more of these taken together. *As* is used as a relative pronoun when the antecedent or part of the antecedent is the word *such*, *many*, *same*, or *few;* for example, *We bought such articles as were needed.*

Digitized by Google

The word *what* should not be used as a simple relative pronoun. Say *This is the place that* (not *what*) *I saw.*

A compound personal pronoun (himself, myself, etc.) should not be used when the simple form could be used. Say *Mary and I were the speakers.* (See Chapter 7, sec. 9, p. 204).

Definite Antecedent

75. Every personal pronoun and every simple relative pronoun should have a definite antecedent, and the sentence should be so constructed that there can be no doubt what the pronoun signifies.

Incorrect: We heard the clang of the fire engine, and started to find it.

Correct: We heard the clang of the fire engine, and started to find the fire.

Number: Agreement with Antecedent

76. A pronoun should agree in number with its antecedent.

Incorrect: Whenever any one visits Mr. Blank's curio shop, they are welcomed by the proprietor.

Correct: Whenever any one visits Mr. Blank's curio shop, *he* is welcomed by the proprietor.

Case: Subject of Sentence or Clause

77. A pronoun used as subject of a sentence or clause should be of the nominative case form.

Correct: John is as old as *I* (am old).

Correct: You and *I* will go with her.

Correct: He will engage the person *who* he thinks *is best qualified.*

Digitized by Google

Case: Subject of Infinitive

78. A pronoun used as subject of an infinitive should be of the objective case form.

Correct: Elizabeth invited Mary and *me* to visit her.

Case: Predicate Substantive

79. A pronoun used as subjective complement (predicate substantive) **should be of the nominative case form.**

Correct: The ones who were chosen were *he* and *I*.
Correct: I did not suspect that the culprit was *she*.

Case: Pronoun Used as Object

80. A pronoun used as direct object of a verb or as indirect object of a verb or as object of an infinitive or participle or as object of a preposition should be of the objective case form.

Correct: *Whom* have you chosen?
Correct: He is the person *whom* we have chosen.
Correct: He offered the positions to Jane and *me*.
Correct: Uncle John tried to tease George and *me*.
Correct: No one was in the room except mother and *him*.

Case: Compound Relative Pronoun

81. The case form of a compound relative pronoun is determined by its use in the subordinate clause.

Correct: We shall engage *whoever* comes first.
Correct: We shall engage *whomever* you recommend.

Digitized by Google

Case: Appositive Modifier

82. A pronoun used as an appositive modifier should agree with its antecedent in case.

Correct: The first applicants, Mary and I, were engaged.
Correct: He engaged the first applicants, Mary and me.

ADJECTIVES, ADVERBS, AND PREPOSITIONS

Adjectives and Adverbs

83. Distinguish carefully between the use of an adjective and that of an adverb.

An adjective is a word used to limit the meaning of a noun or pronoun or to add to its meaning. An adverb is a word used to modify a verb, an adjective, an adverb, or a preposition. A predicate adjective sometimes follows such verbs as *be*, *become*, *grow*, *get*, *remain*, *continue*, *seem*, *look*, *appear*, *sound*, *smell*, *feel*, *taste*, *stand*, and *sit*.

Right: The leaves were of various colors; We found variously colored leaves; The tree grew steadily; The tree grew tall; The man looks wise; He acts wisely.

Number of Demonstrative Adjectives

84. A demonstrative adjective should agree in number with the word it modifies.

The words *this*, *that*, *these*, and *those* are demonstrative adjectives when they modify nouns or pronouns.

Wrong: I like these kind of books.
Right: I like this kind of books.

Comparison of Adjectives and Adverbs

85. When the comparative degree is used, the thing compared *must not be* included in the thing with which it

Digitized by Google

is compared. When the superlative degree is used, the thing compared *must be* included in the group of things with which it is compared.

Wrong: The *Post* has a larger circulation than any newspaper.

Right: The *Post* has a larger circulation than any other newspaper.

Wrong: The *Post* has the largest circulation of any newspaper.

Right: The *Post* has the largest circulation of all newspapers.

Selection of Conjunctive Adverbs

86. Choose appropriate conjunctive adverbs and subordinate conjunctions.

No Connectives with Substantive Clauses

87. Connective words, such as conjunctive adverbs and subordinate conjunctions, should not be used with substantive clauses.

Correct: It seems to me *that* (not *like*) this is true.

Correct: I read in a paper *that* (not *where*) the factory had been burned.

Choice and Use of Prepositions

88. Choose appropriate and idiomatic prepositions. Consult a dictionary when you are in doubt.

WORDS

Compound Words

89. Write compound words in the form approved by modern usage. Some should be solid compounds; some should be hyphenated compounds; and some should be

Digitized by Google

two-word or multiple-word compounds. (See Chapter 8, sec. 2, p. 221.)

Syllabification

90. Divide a word at the end of a line only between syllables, and place the hyphen at the end of the line (never at the beginning of a line).

No complete set of rules for syllabification can be given. When you are in doubt, consult a dictionary. Observe the following principles:

a. Never divide a word of one syllable. Write *thought* (not *tho-ught*) and *toward* (not *to-ward*).

b. Never place a syllable of one letter at the end or at the beginning of a line, and try to avoid so placing a syllable of two letters. Write *afraid* (not *a-fraid*), *many* (not *man-y*), *only* (not *on-ly*), *slowly* (not *slow-ly*).

c. The suffix *ing* may be carried over; for example, *walk-ing* (not *wal-king*), *chang-ing* (not *chan-ging*).

d. The suffix *ed* may be carried over when it is accented, although it is better to avoid the division; for example, *intend-ed*, *walked* (not *walk-ed*), *act-ed*, *helped* (not *help-ed*).

Poetic Words

91. In prose discourse avoid poetic words and high-sounding phrases that you would not use in addressing a well-educated person. Such words as the following should not be used in prose: *o'er*, *'neath*, *oft*, *morn*, *eve*, *maid*, *maiden*, *damsel*, *vale*, *lea*, *dell*.

Conventional Expressions

92. Avoid worn and conventional words and phrases. They are weak, and they often suggest affectation and

Digitized by Google

pompousness. Such conventional expressions as the following should be carefully avoided: *a youth of seventeen summers; hair whitened by the frosts of many winters; silence reigned supreme; tripped the light fantastic; made a beautiful picture; little tots; Old Sol; pearly teeth; alabaster brow; the fair sex; the weaker sex.*

Colloquial Expressions

93. Avoid colloquial expressions in themes and in other forms of dignified discourse except in direct quotations. Many colloquial expressions may be used with propriety in informal conversation, especially contractions, such as *don't* and *couldn't.*

Vulgarisms

94. Avoid all vulgarisms in both spoken and written discourse.

Mixed Figures of Speech

95. Avoid a simile or metaphor that associates incongruous ideas.

Mixed simile: The cloud seemed like a mountain resting from its labors.

Better simile: The cloud seemed like a distant mountain.

Mixed metaphor: The busy stream of life pauses and bows before the throne of success.

Better metaphor: Busy humanity pauses and bows before the throne of success.

Digitized by Google

COMMON ABBREVIATIONS IN GOOD USE

NOTE: The student should acquire the habit of consulting the dictionary for abbreviations, derivation of words, synonyms, etc. This list is given for convenient reference.

A.B. or **B.A.** = Bachelor of Arts (Latin, *Artium Baccalaureus*).
A.D. = in the year of our Lord (Latin, *anno Domini*).
a.m. = before noon (Latin, *ante meridiem*).
A.M. = Master of Arts.
anon. = anonymous.
B.C. = before Christ.
B.S. = Bachelor of Science.
C.E. = civil engineer.
cf. = compare (Latin, *confer*).
ch. or **chap.** = chapter.
D.D. = Doctor of Divinity.
e.g. = for example (Latin, *exempli gratia*).
et al. = and others (Latin, *et alii*).
etc. = and so forth (Latin, *et cetera*).
ff. = and the following (pages).
Hon. = Honorable.
ibid. = the same (author or source).
i.e. = that is (Latin, *id est*).
inst. = instant; *i.e.*, this month.
LL.D. = Doctor of Laws.
m. = noon (Latin, *meridies*).
M.C. = Member of Congress.
Messrs. = (plural of Mister) (French, *Messieurs*).
Mlle. = Miss (French, *Mademoiselle*).
Mme. = Madam (French, *Madame*).
M.P. = Member of Parliament.
MS. = manuscript.
MSS. = manuscripts.
N.B. = note well (Latin, *nota bene*).
p. = page. **pp.** = pages.
p.p. = past participle.
Ph.D. = Doctor of Philosophy.
p.m. = afternoon (Latin, *post meridiem*).
pro tem. = for the time (Latin, *pro tempore*).
P.S. = postscript (Latin, *post scriptum*).
q.v. = which see (Latin, *quod vide*).
R.R. = railroad.
Rev. = Reverend.
R.S.V.P. = answer, if you please (French, *répondez s'il vous plaît*).
ult. = ultimo; *i.e.*, last month.
vid. = see (Latin, *vide*).
viz. = namely (Latin, *videlicet*).
vol. = volume.
vs. = against, in contrast with (Latin, *versus*).

Digitized by Google

GENERAL DIRECTIONS

WRITING AND CORRECTING THEMES

1. Use regular composition paper.

NOTE: The teacher should select heavy, ruled composition paper of uniform size and shape and should refuse to accept themes written on any other kind of paper. Paper ten and one half inches long and eight inches wide is good.

2. Use black ink and a pen heavy enough to make a line that will not tire the teacher's eyes.

3. Write on only one side of the paper.

4. Keep a straight margin of about one inch at the left side of the paper. The paragraph margin should be twice as broad as the margin.

5. Do not crowd the writing at the right edge of the paper, and do not leave broad spaces at the right side of the lines except at the end of paragraphs. If you divide a word at the end of a line, be sure to divide it between syllables and to use the hyphen. (See rule 90.)

6. Write the title on the first line of the page and underscore it with three continuous straight lines or with one continuous wavy line.

7. Leave the second ruled line blank.

8. Begin writing at the paragraph margin of the third ruled line.

9. If the teacher so instructs, fold the paper once lengthwise.

Digitized by Google

10. If the theme is folded, indorse it on the outside with your name, the date, the name of the class, and the title of the theme; for example,

William R. Blank
October 5, 1919
English 1 A
Grandfather's Farmhouse

NOTE: The indorsement should be placed on the side of the theme that would be the front cover if the folded theme were considered a book. It should be placed near the top of the paper.

All themes should be composed thoughtfully, written neatly, and punctuated carefully. Hurried and careless theme writing harms the student more than it helps him; therefore the teacher should refuse to read themes that are carelessly written. Every period should be a round dot; every *i* should be dotted carefully; *o* should not be made like *a*, and *w* should not be made like *u*.

THEME MARKING BY THE TEACHER

The teacher is advised not to correct student themes, but rather to indicate, by a system of symbols, where the errors are. The student should correct his own errors after he has studied the principles involved. Usually symbols should be placed in the margin opposite the errors. The following symbols are recommended:

A number written on the paper refers to a rule in Part III, which the student should study carefully before attempting to make the correction.

Sp. = Incorrect spelling.
P. = Punctuation: needed, not needed, or incorrect.

Digitized by Google

Cap. = Use a capital letter.

No cap. = Do not use a capital letter.

S. C. = Incorrect sentence construction.

C. W. = Choice of words is not good.

F. = Form is not good. (This includes poor penmanship, blots, and general lack of neatness.)

¶ = Begin a paragraph here.

No ¶ = Do not begin a paragraph here.

Ar. = Arrangement is not good. (This may apply to words, phrases, sentences, or paragraphs.)

⁀ = Combine. (Combine two words into one, or two sentences into one.)

// = Separate. (Separate parts of a word to form two words, or parts of a sentence to form two sentences.)

= = Use a hyphen.

∧ = Insert. (Insert a word, phrase, or sentence.)

[ ] = Omit. (In the judgment of the teacher the word or words inclosed in brackets should be omitted.)

* = Note. (The teacher may use an asterisk before a note to indicate that the student is to copy it in his notebook. The mark * **S. C.** may be used to indicate that the student is to copy a sentence in his notebook in both the incorrect and the correct forms.)

Theme Correcting by the Student

1. Make corrections neatly with red ink.

2. Do not erase marks made by the teacher or parts of the theme marked incorrect.

3. If a mark of punctuation has been omitted, make it with red ink where it should be.

4. If a mark of punctuation should be omitted, place a red × on top of it.

Digitized by Google

5. If the teacher has inclosed an expression in brackets, draw a red line through it when you have seen why it should be omitted.

6. If you used two paragraphs when you should have used only one, unite the two by drawing a red line through the blank space.

7. If you used one paragraph when you should have used two, use the paragraph mark to indicate where the second paragraph should begin.

8. If a word is misspelled, write the correct form above the error.

9. If capitalization or word-compounding is incorrect, write the word in correct form above the error.

10. If a sentence is grammatically incorrect, write the correct form above the error. Perhaps you can correct the error by changing only one word; for example, you might correct the error by writing the word *were* above the incorrect form *was*.

11. If a few words are improperly arranged, draw a red line through them and insert them in the proper place by the use of a caret. If a long sentence or a paragraph is improperly arranged, indicate its proper place by the use of an arrow.

12. A rewritten theme should be dated the same as the original theme, and the title of the rewritten theme should be underscored with red ink.

NOTE: Study your errors carefully and resolve not to make them a second time. When you have corrected your theme neatly, return it to the teacher's desk, or to a drawer of the desk if the teacher so directs.

Digitized by Google

The Student's Notebook

The student may be instructed to keep a composition notebook. This book may contain the assignments, dated; the correct form of words that have been misspelled; notes dictated by the teacher; incorrect sentences from the student's themes and the corresponding correct forms; and other material.

A THEME WITH THE TEACHER'S MARKS

As I Remember It

89 One warm after-noon in spring I wandered through
the orchard and across the meadow to a small pond
S. C., 59 that the rains had filled. There was hundreds of
small frogs playing on the banks and in the water,
P., 12 and I sat on a log to watch them. Suddenly, the
thought came to me that probably the frogs could
C. W. swim alright with the hind legs alone, so I caught one
and pulled its fore legs off. When I put it back into
Sp. the water, however, it swam away so pitifuly that
// 89 I was sorry. I could not see the sunshine anymore,
and I could not think of anything but the frog. A
lump rose in my throat as I walked slowly home.
S. C., 65 Then I went up stairs, laid down on my little bed,
and cried myself to sleep, sobbing with my last
P., 9 waking breath, "Poor little frog. Poor little frog."

Digitized by Google

KEY TO RULES IN PART II

(This key is intended to help teachers to find rule numbers when they mark themes.)

CAPITALIZATION

No.		Page
1.	First words	243
2.	Proper names	244
3.	General term with proper names	245
4.	Titles	245
5.	Proper adjectives	246
6.	Other usages	247

PUNCTUATION

7.	The period	247
8.	The interrogation point	248
9.	The exclamation point	248
10.	Comma between members of a compound sentence	249
11.	Comma between terms in a series	249
12.	Initial participial phrase or dependent clause	250
13.	Introductory and parenthetical expressions	251
14.	Adjective phrases and clauses	252
15.	Adverbial clauses not initial	253
16.	Comma with direct quotations	254
17.	Comma: special use to preserve meaning	254
18.	Semicolon in a compound sentence	255
19.	Semicolon before formal expressions	255
20.	Colon after certain expressions	256
21.	Colon before certain constructions	256
22.	The apostrophe	256
23.	Quotation marks	257
24.	The dash	258
25.	Marks of parenthesis	259
26.	Brackets	259
27.	Kinds of type	260

SENTENCE STRUCTURE

28.	The incomplete sentence	260
29.	A definite subject required	260
30.	A logical predicate required	261
31.	Monotonous use of simple sentences	261

Digitized by Google

No. PAGE
32. Use complex instead of compound sentence 261
33. Use two sentences 262
34. The comma blunder 262
35. Rambling compound sentences 263
36. Use compound instead of complex sentence . . . 263
37. Reversed complex sentence structure 264
38. Double connectives 264
39. "House-that-Jack-built" sentences 264
40. Wordiness in sentence structure 265
41. Euphony in sentence structure 265

SENTENCE PARTS

42. Emphasis through subordination 265
43. Emphasis through arrangement 265
44. Incorrect compound parts of sentences 266
45. Uniform structure in compound parts of sentences . . 266
46. Arrangement of correlative conjunctions 267

THE PHRASE

47. Initial participial phrase 267
48. Dangling participial phrase 267
49. Use of the phrase for variety and emphasis . . . 267

MODIFIERS

50. Arrangement of modifiers 268
51. Redundant modifiers 268
52. Double negatives 268
53. Indefinite modifiers 268
54. Dangling modifiers 269
55. Possessive modifiers 269
56. Possessive modifier with a gerund 269
57. Unwarranted ellipsis 270

NOUNS

58. Singular and plural forms of nouns 270

VERBS

59. The verb: number 270
60. Singular verb with certain words 271
61. Verbs with collective nouns 271

Digitized by Google

No. PAGE
62. The verb with conjunctions that add 271
63. The verb with conjunctions that do not add 272
64. The verb with expressions that do not add 272
65. Principal parts of verbs 272
66. Tense in narration 273
67. Tense in exposition 273
68. Tense, consistent with the context 273
69. Tense of infinitives 274
70. Subjunctive mode with the verb *be* 274
71. Uniformity of voice 275
72. Arrangement of the verb 275
73. Uses of *shall* and *will* 275

PRONOUNS

74. Use the appropriate pronoun 275
75. Definite antecedent 276
76. Number: agreement with antecedent 276
77. Case: subject of sentence or clause 276
78. Case: subject of infinitive 277
79. Case: predicate substantive 277
80. Case: pronoun used as object 277
81. Case: compound relative pronoun 277
82. Case: appositive modifier 278

ADJECTIVES, ADVERBS, AND PREPOSITIONS

83. Adjectives and adverbs: distinguish 278
84. Number: demonstrative adjectives 278
85. Comparison of adjectives and adverbs 278
86. Use appropriate conjunctive adverbs 279
87. No connective with the substantive clause 279
88. Choice and use of prepositions 279

WORDS

89. Compound words 279
90. Syllabification 280
91. Poetic words 280
92. Conventional expressions 280
93. Colloquial expressions 281
94. Vulgarisms 281
95. Mixed figures of speech 281

Digitized by Google

INDEX

The references are to pages.

Abbreviations, 219; in letters, 114; list of, 282; of titles, 117–118.
Adjectives, 212–217; capitalization of, 246; comparison of, 213, 216, 278–279; demonstrative, 216, 278; predicate, 278. See also Modifiers.
Adverbs, 213–214; comparison of, 213–215, 278–279.
Amicis, Edmondo de, 16.
Analysis; see Criticism and Outlines.
Antecedent, definite, 208, 276.
Apostrophe, 188–190, 256–257.
Argumentation, 132–149; definition of, 132; emotional appeal in, 134; evidence in, 134, 137–140; reasoning in, 133–134, 137–140; special issue in, 138, 139; structure of propositions, 133, 143–146. See also Briefs and Debating.
Arrangement, first law of, 19, 25, 31; in description, 25, 32, 39; in oral composition, 7, 36; in sentences, 275.
Articulation, 8, 220.

Biography, 102–104.
Brackets, 259.
Briefs, 135–136, 140. See also Outlines.

Capitalization, 190, 243–247.
Characters; see Narration.
Clauses, 156; dependent, 156, 159, 162; independent, 154, 177. See also Modifiers.
Coherence, 36; in stories, 56.
Comma blunder, 159, 177, 262.
Comparison, 28–30, 84.
Conjunctions, 154, 160, 195–196, 271; correlative, 267, 272.
Contractions, 11, 66, 188.
Contrast, in exposition, 84.
Coppée, F., 37.
Correction marks, 285.
Criticism, class, 8, 27.
Current events, 126–127.
Curtis, G. W., 49.

Dash, 258.
Debating, 140, 143–148. See also Briefs.
Definition, 219; logical, 81–82; by synonyms, 79. See also Exposition.
Description, 23–27; defined, 23; generalized, 22, 98; in friendship letters, 50; in narration, 54; particular details in, 26, 28; point of view in, 24; use of descriptive expressions, 10, 14, 23–24, 58, 61.
Diction; see Words.
Dictionary, 218–220.
Direct discourse; see Quotation.
Discourse, classified, 78.

Eggleston, E., 105.
Ellipsis, 270.

Digitized by Google

Emphasis, in narration, 67–69; in sentences, 161, 162, 170.
Euphony, 265.
Examination papers, 40.
Examples, in exposition, 83, 111.
Exposition, 78–112; by definition, 79, 81–85; by division, 79, 87–91; by synonyms, 79, 80; comparison, contrast, iteration, etc., in, 84–85; defined, 78; examples in, 83. See also Outlines.

Figure of speech, 281.
FOULKE, W. D., 57, 62.
Form; see Themes.

Gerund phrase, 164, 166, 269.

HOWELLS, W. D., 32.
HUNT, UNA, 9.
Hyphen; see Words, Compound.

Independent, The, 126.
Infinitives, 164, 274; split, 173.
Italics, 258, 260.
Iteration, 84.

JORDAN, D. S., 71, 91.

Key to rules in Part II, 288.

Language, comparisons in, 29; uses for, 3. See also Themes and Oral Composition.
Letters, argumentative, 128, 136, 148; business, 113–131; clearness and courtesy in, 120–121, 52, 116; how to fold, 113; invitations, 45–47; of congratulation, 48; of friendship, 50–53; parts of, 113–117; social, 42–53; stationery, 42, 113; superscription, 43–44; tact in, 127–129; titles in, 117–119; to an organization, 130 ff.; with tabulated order, 125.

MALORY, T., 63.
Manuscript; see Themes.
MERRIAM, F. A., 14.
Mode; see Verb.
Modifiers, 171–175, 268; arrangement of, 172; double negative, 174; possessive, 188, 269; redundant and indefinite, 173–174; restrictive and non-restrictive, 182, 252.
MONTGOMERY, L. M., 30.

Narration, 53–76; background, 55; characters, 54, 67–69; definition of, 54; direct discourse in, 66; emphasis in, 67–69; plot, 55, 61.
Nation, The, 103.
New York Sun, 141.
Nouns, 188, 270.
Numbers, plural form of, 188.

Oral composition, 7–8, 36, 104, 147; illustrations in, 22, 36; position of speaker, 8. See also Pronunciation and Voice.
Outlines, of selections, 91; structure of, 88–91; suggested for talks and themes, 22, 91, 96, 98, 99, 101, 106, 107, 111. See also Briefs.

Paragraphing, 18–20; in argumentation, 142; in descriptive themes, 13, 15, 22, 39; in direct discourse, 63–64; in exposition, 89–90; in letters, 52, 121, 124, 126, 137; in narrative, 18, 11; topical, 18, 20, 90, 95, 100.
Participles, 164, 166.

Digitized by Google

Phrases, 163–170, 267; dangling, 167–168; incorrect use of, 167; in letters, 116; use in sentence revision, 169.
Plot; see Narration.
Point of view, in argumentation, 135; in description, 24; in expository letters, 128; in narration, 70.
Possessive forms, 188–189, 269.
Prepositions, 164.
PRESCOTT, W. H., 21.
Pronouns, 204–212, 275–278; case, 210 ff., 276–278; kinds, 204–206; number, 209, 276.
Pronunciation, 219; exercises in, 17, 220, 229. See also Articulation.
Public speaking; see Oral Composition.
Punctuation, 176–190, 247–260; Key to rules for, 288.

Quotation, 186, 66, 254, 257–258.

Reading, oral, 40, 77, 112.
Reasoning, 133 ff., 139.

Sentences; analysis of, 152–157, 163–165, 207; complex, 155–156, 159; compound, 153 ff., 160; co-ordination in, 177, 266; definite subject, 192, 206; incomplete, 157–158, 260; logical predicate, 194, 261; parts of, 192–217, 152; principal parts of, 152–153; rambling, 160–161; simple, 151, 162; structure of, 81–82, 151–175, 260–270; topic, 19, 20, 101; transitional, 56. See also Clauses, Modifiers, and Phrases.
Shall and *will*, 230–233.
Simile; see Comparison.
Spelling, 224–230, 86.
STEVENSON, B. E., 34.
Stories; see Narration.
Style; in letters, 50, 120–121, 128; "talk style," 104.
Syllabification, 218, 280.
Synonyms, 79, 220, 236–239; definition of, 80.

Tact, 127–128.
Talks; see Oral Composition.
Themes; directions for correcting, 285–286; directions for writing, 283–284; first themes, 11, 27; Key to rules, 288; marking by teacher, 284–285; model theme to illustrate marking by teacher, 287; space between words, 11; titles of, 12.
Titles, 258; capitalization of, 245; of courtesy, office, and attainment, 117–118; of themes, 12.

Unity; in description, 24–25; in letters, 52; in oral composition, 9; in paragraphs, 15, 20, 52, 100, 124, 137; in sentences, 157, 162; in stories, 56; law of, 20; of impression, 25, 33.

Verbs, 195–204, 270–275; mode, 274; number, 4, 5, 195, 271; principal parts, 198–201; tense, 197–204, 273; voice, 198–199.
Voice, The human, 7, 77.

Will and *shall*, 230, 233.
Words, 218–239, 265; compound, 221–224; contractions, 11, 66; conventional, 11, 280; misused, 33, 59, 86–87, 203, 233–239; poetic, 11, 280; space between, 11; syllabification of, 280. See also Spelling.

Youth's Companion, 94, 96, 109.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google